DOCTOR WHO MONTHLY



MAY No 64 45p

WE REVIEW KINDA AND FOUR TO DOOMSDAY

INTERVIEW WITH TEGAN – JANET FIELDING

DOCTOR WHO IN THE COMICS THE PERTWEE YEARS

PLUS ALL YOUR FAVOURITE REGULAR FEATURES





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This page, top to bottom: *The evil demon Melanicus who has seized the controls of the Time Synthesier and is causing discord in the very fabric of time and Space, in our Doctor Who comic strip adventure,* The Tides of Time. *Janet Fielding, the actress who plays the companion Tegan is interviewed on page 16. The Doctor (Peter Davison) as he appeared in the adventure* Four to Doomsday, *reviewed on page 24.*

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DOCTOR WHO



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DOCTOR WHO LETTERS

A VERSE...

From England's Green
and Pleasant Lands,
To the Echoing Halls of the Capitol
And the Twilight Zone
Of the Matrix's Domain,
The Tides of Time. WOW!
Simon Mapp,
Brierly Hill,
W. Midlands

A CORRECTION

In **Doctor Who Monthly 61**, letters page, you said that the Daleks strip was written by Terry Nation and drawn by Chris Achilleos. The first is generally correct (although for one story—featuring the original Daleks—Nation was not credited). The artist, though, I would disagree with. Originally, the artist was Richard Jennings. He worked on the strip, on-and-off for about fifty issues (with a couple of others doing fill-ins, one of which may have been Achilleos). The artist who drew the stories at present being reprinted in your magazine was Ron Turner. He worked on the strip from about issue 60 of *TV21* until the Dalek strip finished with issue 101. Ron also worked on such things as *Joe 90* and *Captain Scarlet* in the 60s and now does occasional work for IPC.
Andrew Butcher,
Girton College,
Cambridge.
Alan McKenzie replies: "Mea culpa. I really must apologise for the error on my part. Andrew is absolutely right."

A CASE FOR SPACE

I'm overwhelmed by **Doctor Who Monthly 62**. The current storyline shows distinct signs of being an epic, if you can maintain the standards of the three episodes published to date. Actually shifting events to Gallifrey was a complete surprise, and it's nice to see that Dave Gibbons struck a perfect balance between his own imagination, and the Gallifrey we've seen on TV.

Favourite article of the issue was the *TV Comic* "investigation". How heartening to see that you put the interests of your readers before any petty rivalry which might exist between Marvel and Polystyle. Not that I would dream of criticising the Americans, god bless them, but I can hardly imagine this sort of article appearing on the other side of the Atlantic.

Switching to a different visual medium, I'd just like to say that Peter Davison strikes me as being affable though hardly the inspiring character his predecessors have built up. The Doctor now resembles a space-going combination of Frank Spencer and Eddie Shoestring.

Finally, if the BBC awarded no-prizes, I would claim one for the spacewalk scene in *4 to Doomsday*. Since the Zygons almost managed to polish the doctor off in a decompression chamber we know that Time Lords are no more immune to Anoxia and the Bends than humans. How is it then, that the Doctor was able to go gaily tripping into space without a pressure suit? It doesn't matter that he had an air supply, or that he could stand the cold for 6 minutes, because (as far as I've been led to believe) the air sacs in his lungs would fill up with water vapour, and carbon dioxide, which would stop any of the air from the helmet getting into his lungs. This is only one of a number of nasty things which is supposed to happen to people who go walking in space without their pressure suits.

I mean, I know it is pedantic of me to make this point, but for the past couple of months we've been hearing that (a) Davison's Doctor will be less of a superman (b) The show is so hot on computers, Gödel's curved time theory, and other scientific wonders, and they don't even have the justification of dramatic license because he looked such a ninny floating around in Andy Pandy's demob suit.

However, if I have been labouring under a misapprehension for the past few years, and it really is safe to go out in a vacuum with only an aqualung, I hereby offer Terence Dudley my apologies. Anyway, the rest of the story was quite good.

Finally, since I know you must be absolutely dying to hear an expert opinion on the matter, it is my considered judgement that Sarah Sutton looks very nice in her trousers, whatever other people may think. Don't you think Nyssa wearing her slacks would make a very good subject for next month's pin up? Repeat after me . . . We must print a pin-up of Nyssa in her slacks, we must print a pin-up of Nyssa in her slacks . . . keep on repeating until opening time.
Graeme Bassett,
Thegn of Hoombarsyd.

DEFENCE OF THE TARDIS

Seeing Andrew Smith's letter (**Doctor Who Monthly 61**) about the Cyberman operating the TARDIS in *Junkyard Demon* (**Doctor Who Monthly 59**) has prompted me to give some information on the TARDIS defence systems. Firstly, no guns can operate in the TARDIS, apart from Gallifreyan ones. Only the Owner of a TARDIS can operate one, unless a telepathic conference with the aid of the TARDIS telepathic circuit is made, allowing the non-owner access to the controls. If someone does try to operate a TARDIS without the telepathic conference, he receives an energy shock. Adric was probably able to operate the TARDIS in episode 2 of *Full Circle* because the E-space environment had made the defence systems useless. K-9 was probably able to operate the TARDIS because, being a machine, he would have been able to communicate with it. The Cyberman was probably able to operate it because he was insulated against the energy shock.
Paul Rogers,
Thornton Heath,
Surrey.
Thanks for your explanations, Paul. The only thing that bothers us is, since the Doctor took the TARDIS from Gallifrey without its true owner's consent in the first place, how did he operate the TARDIS? That's the trouble with applying continuity to such a long-running series. There will always be contradictions, possibly due to the fact that continuity sometimes gets in the way of good stories. And good stories should always win . . .

SANTA WHO?

Is it true that once a year Rassilon leaves the Matrix and delivers presents to children all over the world?
John Dickson,
Gorebridge,
Midlothian.
Absolutely! And why not? After all, every Time Lord should have a hobby.

We regret that we cannot reply to readers personally. There just aren't enough hours in the day.

Send all letters to:
Doctor Who Letters,
Marvel Comics Ltd,
Jadwin House,
205-211 Kentish Town Road
London NW5.



the GALLIFREY GUARDIAN

NINETEENTH SEASON: A ratings winner

With the latest season of *Doctor Who* just ended overall figures for the series now show the programme to be attracting, on average, some 9-10½ million viewers per episode.

As early as the opening episodes of *Castrovalva* these high figures, even for **Doctor Who**, were being achieved, placing the show firmly back at the top of the ratings poll for science fiction series. Even the traumatic final(?) episode of **Blake's 7** only attracted just over two thirds of this figure.

This high average figures for the season represents a very dramatic climb from the previous season's figures and almost certainly now guarantees the programme a future for a long, long time.

TWENTIETH SEASON UNDER WAY

Another successful season of *Doctor Who* may have only just finished its run on television but for the people behind the series there can be little time for a respite.

Work on the twentieth season, which will go out in the 20th anniversary year of 1983, has begun and already some of the filmed scenes have been done for the first story to go into the studio later this month. As with last year though the first story to be recorded will not be the first story to go out on the air.

No details are yet available other than a confirmation that John Nathan-Turner will be in the producer's chair for the season and Eric Saward will stay on as script-editor.

TIMESLIP FOR THE DOCTOR

Despite the successful viewing figures earned this last season there has been a steadily increasing public outcry against the decision to move *Doctor Who* out of its traditional Saturday evening slot.

Along with the sackfuls of letters protesting about the savage final episode of **Blake's 7** the post rooms of both the BBC and Marvel Comics have been inundated with letters arguing cases for returning **Doctor Who** to Saturdays—the post it held from 1963 to 1981.

Neither has the outcry come just from the public. Shortly after the first episodes of *Castrovalva* went out an article appeared within the esteemed pages of *The Guardian* newspaper contesting **Doctor Who's** out of place position in a weekday slot where down-to-earth everyday pressures are present which are absent on Saturdays.

Shortly aterwards *Radio Times*, the BBC's own publication, printed some of their letters received pleading for a return to the original Saturday slot. In February *The Daily Mail*—the most influential of the tabloid newspapers—threw its weight into the debate in the form of a leader article by its TV Editor Joe Steeples entitled "Who's the Time Lord's Greatest Enemy now?" in which blame for the move was attached to the two BBC Heads, Alastair Milne and Alan Hart.

It will be some time yet before any decision is made on the dates **Doctor Who** will go out next year but it is understood that policy on a move to a weekday position will be reviewed in the light of the concern shown by the general public for one of England's apparently established family traditions. Watch this space.



THE DAY OF THE DREDLOX

I am endebted this month to reader Peter Ware of Whitton, Middlesex for sending me a copy of surely the strangest reference to the *Doctor Who* format ever undertaken. And, would you believe, it hails from Marvel Comics in the USA.

Any of you who collect the American Marvel Comic books should look out for issue 79 of *Power Man and Iron Fist*. In it, the two intrepid heroes find themselves battling against an invasion of New York by small, wheeled robots called Dredlox whose anti-social attitude is accented by their battle cries of, "In-cin-er-ate, in-cin-er-ate!" With me so far?

They are helped, however, by the arrival of a mysterious traveller called Professor Gamble whose home is a Victorian bookshop anachronistically out of place in modern New York. Ah, but this is a special book shop. You see the inside is bigger than the outside and houses an array of scientific instruments. Sounds familiar?

If you haven't twigged yet you should when I tell you that Gamble himself is an eccentric English figure in a long frock coat, a bow tie and a battered old hat, and that when Power Man and Iron Fist try to return to the bookshop after the adventure is over they find that the whole building has mysteriously dematerialised.

Well, if nothing else it proves that **Doctor Who** and Douglas Adams are making their marks in the USA (Chronotis had a TARDIS disguised as his library in *Shada* and the original title for *City of Death* was *Gamble With Time*) At only 20p this is an issue not to be missed.

BOOSTER FOR RERUNS

Almost un-noticed amid the furore concerning scheduling of present *Doctor Who* seasons, an item of good news has occured which may have a very significant bearing on the chances of further reruns of past *Doctor Who* serials happening.

The BBC, the Musician's Union and Equity—the Actor's Union—have recently come to an agreement which will allow 26 more out-of-time repeats to be shown on BBC television in any given year.

Previously each channel could show a maximum of 26 old programmes each with BBC 2 having taken 16 of its allocation last year to show **The Five Faces of Doctor Who**. Thus, with the new agreement, a total of 39 out-of-time shows are now possible across both BBC 1 and BBC 2 which does increase the chances of a further batch of old **Doctor Who** serials this year.

Last season's reruns attracted a maximum audience of 6 million making it one of the most successful repeat series ever shown on BBC 2 and has shown up the importance of the hunt to find missing episodes from the Film Library Archive of old Doctor Who.

THREE ANNUALS FOR '82

Just received from *World Distributions* are the details of the *Doctor Who* annuals for 1982/3 that will be available from bookshops in the early autumn.

The comilation annual featuring stories of the first four Doctors will be re-released althought with the cover price raised to £2.99p.

At £2.50p the perennial **Doctor Who** annual marks its seventeenth edition with a set of text and strip stories featuring Peter Davison's Doctor and his companions Nyssa and Tegan.

Finally, also at £2.50p *World Distributors* have acknowledged the popularity of the Doctor's robot companion and have given K-9 an annual of his own. Called simply *K-9* its stories will be Earth-based but with the accent on mystery and adventure.

MATRIX DATA BANK

Starting off this latest batch of questions from your letters to the *Matrix Data Bank* we have rather an involved one from Paul Harmes of Boston in Lincolnshire. Paul has asked, what is the most expensive **Doctor Who** serial ever made. This question is a lot harder to answer than it first appears mainly because one has to take the great god Inflation into account when assessing costs. For example it is widely quoted that the very first episode of **Doctor Who**—*An Unearthly Child*—cost just £2,000 in all to make: including the hiring of the cast, fees to the production staff and all the studio costs involved. Compared with today's figure that first story sounds as though it was made on a shoe-string which is just not true. Sure enough the budget for **Doctor Who** has risen relatively over the years in recognition of its flagship status for the BBC both at home and abroad, but in basic terms £2,000 was a lot of money back in 1963.

In addition, to further complicate matters, producers of the series tend to get allocated a budget per season for **Doctor Who** which they balance by spending thriftily on one story if they have spent lavishly on another. For example Verity Lambert, the first producer, paid for expensive serials like *The Dalek Invasion of Earth*—with its heavy bill for outside filming—and *The Web Planet*, which required all-new custom built sets and costumes, by doing cheaper serials in the same season like *Planet of Giants*, *The Space Museum* and *The Time Meddler*.

However, coming back specifically to your question, Paul, two stories come readily to mind which sent shivers through their respective producers as the costs for them soared upwards dramatically during production.

The first one was *The Mind of Evil* which, even allowing for the illusion of statistics, was reckoned to be the most expensive **Doctor Who** ever done in 1971. The reason for the heavy bill was the nature of the exterior scenes which were filmed in and around Dover Castle which doubled for Stangmoor Prison in the serial. The script called for scenes with a helicopter, the hire of an expensive limousine, scenes on an RAF base with a missile launcher, a big stunt sequence involving the hi-jack of a convoy and, most spectacular of all, a lengthy sequence showing the storming of Dover Castle itself by a squad of marines. It was that one sequence, involving trained soldiers as well as the large unit of stunt men collectively known as *Havoc* which sent the bills soaring. Both the troops and the stunt team needed plenty of rehearsal times for such set pieces as the point in which a group of soldiers scale a high wall vertically using ropes and grapples, or the many occasions in which falls from high battlements had to be set up and shot.

The other big expense story was *The Deadly Assassin* wherein a lot of time and money went into doing the exterior scenes for the dream fight between Goth and the Doctor. Aside from the many explosion-based scenes, plus the sequence involving the hire of a miniature railway plus driver the biggest unit cost went into arranging the sequence where a bi-plane buzzes the Doctor and strafes him with machine gun fire.

Still on the subject of records Jeanine Ezra from Wellingborough, Northants has written in to enquire which was the longest ever episode of **Doctor Who.**

Generally, 24 minutes has been the average running time of an episode from start of opening credits to the finish of the closing music. There have been exceptions both ways, though, and indeed a great many of you noticed the very short episode which ended the four-part serial *Meglos* back in 1980. I am not absolutely certain but I believe the shortest ever episode was part five of *The Mind Robber* which totalled about 19 minutes in all.

The longest episode though was undoubtably part three of *Planet of Giants* screened in 1964. Because that episode was a combination of two original episodes that had been condensed together on instruction from Verity Lambert—who felt there was insufficient dramatic material to make two interesting episodes—the overall running length was just short of half an hour.

A quickie now from Fred Peplow of Ellesmere Port, Merseyside who wants to know where the beautiful exterior scenes were shot for *Castrovalva*. The venue was near Tunbridge Wells which was also used to provide the exteriors for *Black Orchid*. Elsewhere in this issue, you can read an interview with Janet Fielding in which she outlines the problems she faced trying to do climbing scenes in her costumes at the famous Harrison's Rock, a spot favoured by those who go in for serious rock climbing.





Above: *Two scenes from relatively expensive* **Doctor Who** *stories.* Mind of Evil *and* The Deadly Assassin.

Quite a few of you have taken us to task recently by suggesting that the list printed in the **Winter Special**, detailing what survives in the BBC Film Library of old *Doctor Whos*, is incorrect on a couple of points. Robin Bowman of Watford is one, Eric McKenna of Gosport, Southants is another. Particularly vocal have been messrs. Russell, Howe and Saunders of the London area in voicing their objections.

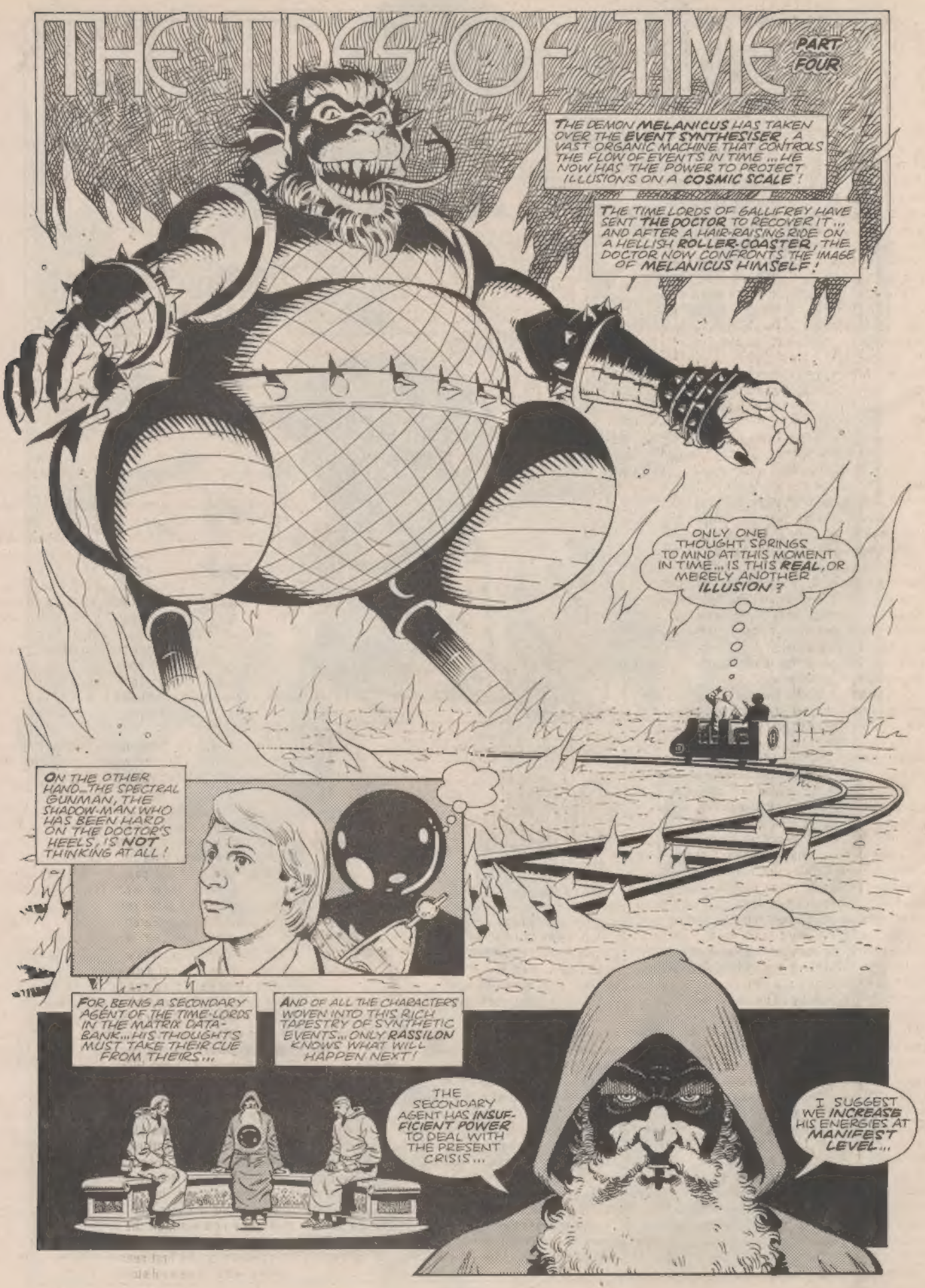
Well, sad to say, we are in the wrong. That list does contain two errors. Firstly episode six of *The Wheel in Space* does exist and always has done, but sadly episode four of *The Invasion* does not. These errors were spotted by yours truly early on and an erratum message should have gone into *The Gallifrey Guardian* some months ago. Unfortunately somewhere between the editorial and the production sides of the Monthly the piece went astray—hence the protests now.

Turning to more laudible matters Peter Burnhope of Northallerton, Yorkshire wonders if **Doctor Who** has ever won any professional awards in its long history.

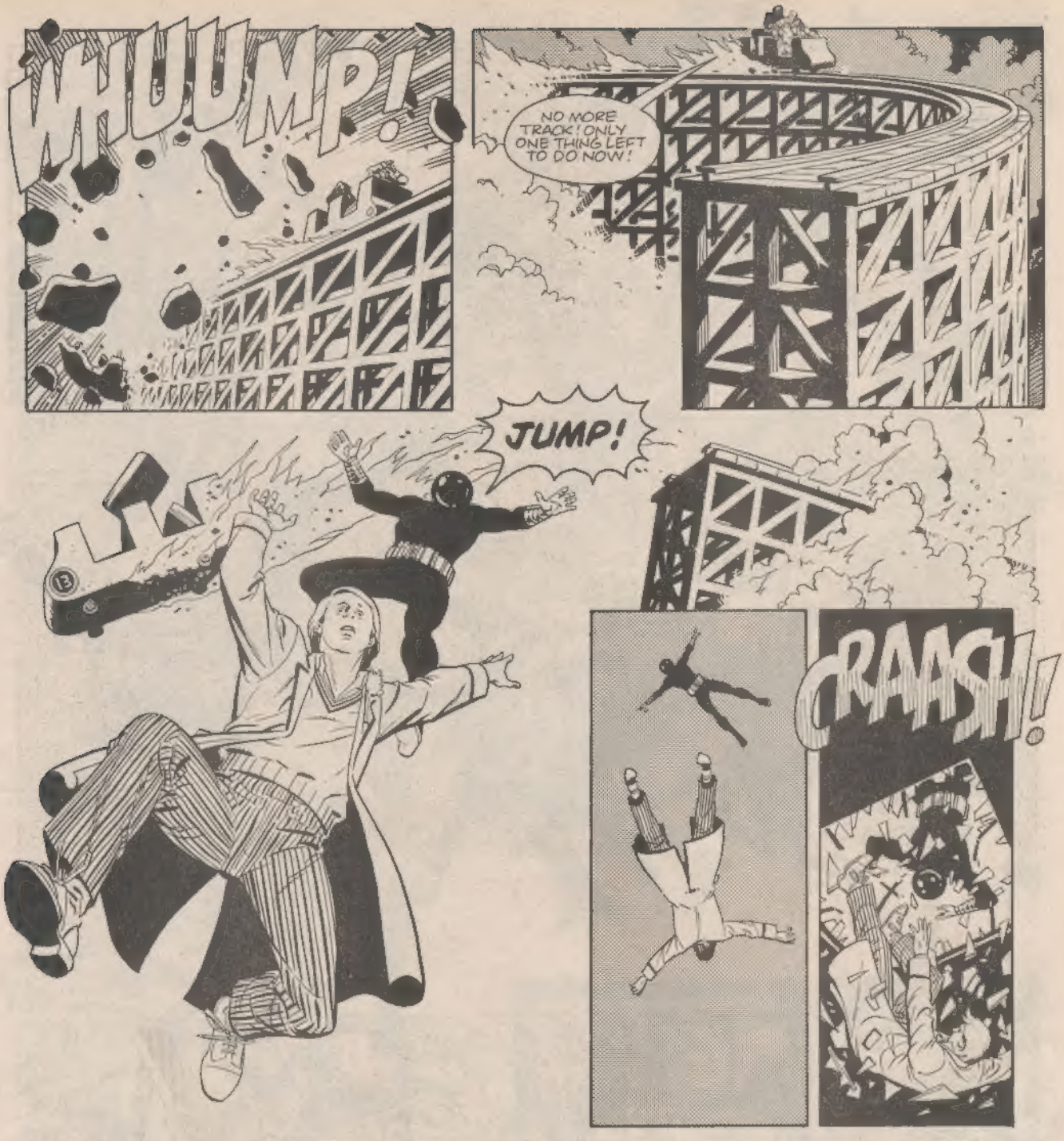
It depends on the parameters applied to the phrases "professional award". Tom Baker has collected various awards in polls organised by programmes like **Swap Shop** and indeed the *Starburst Awards*, back in 1979, gave the title of Best TV Actress to Mary Tamm who played the first incarnation of Romana in the series.

If you mean though, Peter, those posh occasions, covered by the television cameras, where famous, and sometimes not-so-famous, celebrities come out of the woodwork to pat each other on the back over expensive dinners, then yes **Doctor Who** has made the grade once there as well. In 1974 the Society for Film and Television Awards (S.F.T.A) gave the award for best writing team to the **Doctor Who** scripters who had worked on the eleventh season; namely Robert Holmes, Malcolm Hulke, Terry Nation, Brian Hayles and Robert Sloman.

And finally, a letter from Robert Hegarty of Croftfoot, Glasgow has asked in the writer John Byrne, credited for the play *A Night at the Alex* broadcast on Radio Scotland, is the same person as Johnny Byrne who penned *The Keeper of Traken*. The answer is yes, Robert. John Byrne and Johnny Byrne are one and the same person and indeed London-based viewers can catch some more of Johnny Byrne's work on the reruns of **Space 1999** now being screened by LWT. Johnny Byrne was script-editor for the first season of *Space 1999* and also the writer of several stories.


THE TIDES OF TIME
PART FOUR
THE DEMON MELANICUS HAS TAKEN OVER THE EVENT SYNTHESISER, A VAST ORGANIC MACHINE THAT CONTROLS THE FLOW OF EVENTS IN TIME ... HE NOW HAS THE POWER TO PROJECT ILLUSIONS ON A COSMIC SCALE!
THE TIME LORDS OF GALLIFREY HAVE SENT THE DOCTOR TO RECOVER IT ... AND AFTER A HAIR-RAISING RIDE ON A HELLISH ROLLER-COASTER, THE DOCTOR NOW CONFRONTS THE IMAGE OF MELANICUS HIMSELF!
ONLY ONE THOUGHT SPRINGS TO MIND AT THIS MOMENT IN TIME... IS THIS REAL, OR MERELY ANOTHER ILLUSION?
ON THE OTHER HAND—THE SPECTRAL GUNMAN, THE SHADOW-MAN WHO HAS BEEN HARD ON THE DOCTOR'S HEELS, IS NOT THINKING AT ALL!
FOR, BEING A SECONDARY AGENT OF THE TIME-LORDS IN THE MATRIX DATA-BANK... HIS THOUGHTS MUST TAKE THEIR CUE FROM THEIRS...
AND OF ALL THE CHARACTERS WOVEN INTO THIS RICH TAPESTRY OF SYNTHETIC EVENTS... ONLY RASSILON KNOWS WHAT WILL HAPPEN NEXT!
THE SECONDARY AGENT HAS INSUFFICIENT POWER TO DEAL WITH THE PRESENT CRISIS...
I SUGGEST WE INCREASE HIS ENERGIES AT MANIFEST LEVEL...


CONSEQUENTLY...
DO NOT WORRY UNDULY, DOCTOR... WHAT YOU SEE BEFORE YOU IS A VIBRATORY ILLUSION CREATED BY THE EVENT SYNTHESISER!
TELL ME, WHAT'S THE DIFFERENCE BETWEEN A VIBRATORY ILLUSION AND REALITY... IF THEY ARE BOTH CREATED AT THE SAME SOURCE?
NONE WHATSOEVER! SO I SUGGEST YOU MOVE YOUR HEAD TO ONE SIDE...
FWAM!
BLAAM!
TWO SHOTS WERE FIRED... TWO SHOTS FOUND THEIR TARGET...
...WITH DEVASTATING RESULTS!
WHOOMPF!
13
THE DOCTOR'S CARRIAGE MADE A RAPID EXIT LIKE THE LEGENDARY BAT FROM HELL!


WHUUMP!
NO MORE TRACK! ONLY ONE THING LEFT TO DO NOW!
JUMP!
CRAASH!!


MEANWHILE, IN THE MAIN BODY OF THE FAIRGROUND, THE DOCTOR'S MEDIEVAL COMPANION, SIR JUSTIN, WANDERED LOST AND CONFUSED...
YE GODS! THIS IS LIKE NO FAIR I'VE EVER KNOWN!
'TIS NOTHING BUT MECHANICAL CONTRIVANCE AND BLARING DIN!
HOOP-LA
NOT TO MENTION HIDDEN DANGER...


SO! THEY SEEK TO CATCH ME UNWARY WITH DEVILRY AND MAGIC!
CLANG!
I HAVE FACED SUCH FOES BEFORE...EVEN THE NARROW PATH I WALK IS FRAUGHT WITH DEMONS...
BLAAM BLAAM G!
AIEEGH!
BUT IN THIS REALM, DANGER MULTIPLIES WITH EACH PASSING MOMENT!
THUD!
OOOF!
BASE COWARD! TURN AND FACE ME LIKE A TRUE-BORN KNIGHT AND WE'LL SEE WHO BESTS WHO!


AND THE STRENGTH OF
AAAGH!
THERE'S NO PROFIT IN FACING THIS BABBIE ALONE
I MUST BE AWAY AND FIND THE DOCTOR'S TIME-ENGINE ONCE MORE
DROPPED
RAINED ON'
RETURNS


HE MUST HAVE SAVED MY LIFE SEVERAL TIMES OVER... HE MAY BE MY ONLY LINK WITH REALITY IN THIS INSANE UNIVERSE...
ARE YOU THERE? HELLO! WHERE ARE YOU?
HE'S GONE... I'M ALONE!
HOW WILL I EVER REPAY HIM? AND WHO WAS HE ANYWAY?
HE MAY BE HIDING IN SOME OTHER PART OF THIS HOUSE ...ASSUMING, OF COURSE, THAT IT IS A HOUSE!
THAT'S WHERE HE'S HIDING WAITING FOR THE NEXT BOUT OF DANGER
SOMEWHERE IN THE DARKEST CORNERS OF THIS OLD DARK HOUSE, WHERE THE SHADOWS LIE THICKEST.
THERE HE WAITS...
SO INTENT WAS THE DOCTOR ON THE FATE OF HIS "REAL" COMPANION... HE FAILED TO NOTICE AN ALL TOO SOLID OBSTACLE...
OOF WHAT ON EARTH IS THAT?
OH DEAR.
I'M BEGINNING TO WISH I HADN'T ASKED!


NOW JUST HOLD ON ONE SECOND CAN'T WE TALK THIS OVER? APPLY A LITTLE REASON?
FOR INSTANCE ARE YOU AWARE THAT YOU REPRESENT A STRANGELY MYTHICAL FIGURE DEAN CAREFUL FROM A PERIOD OF VICTORIAN FICTION?
AS YOU CAN SEE FROM YOUR LACK OF REFLECTION IN THE MIRROR BEHIND ME, MY FRIEND, YOU DON'T EXIST!
BUT IN THE STRANGE UNIVERSE THE DOCTOR NOW INHABITS, ILLUSION IS REALITY AND REALITY IS ILLUSION ON THE OTHER SIDE OF THE MIRROR...
DOCTOR! I JUSTIN CAN YOU HEAR
JUSTIN I CAN HEAR YOU IS THERE ANY WAY YOU CAN BREAK THROUGH?
STAND BACK, DOCTOR I WILL TRY
CRASH!
ILLUSION WITHIN ILLUSION ...LIKE THE FALSENESS OF MY HEART IS I WILL NOT BE MISLED!


KRAASH!
KERAASH!
SMAASH!
YOU DID IT, JUST N . YOU DID IT!
QUICKLY, DOCTOR YOUR TIME ENGINE AWAITS, WITH N'
AS FOR YOU HELLSPAWN VENTURE NO FURTHER OR FALL BEFORE THE SWORD OF GOD
SOMETHING HAS JUST OCCURRED TO ME, JUST N HOW MANY MIRRORS DID YOU BREAK?
POUR, I THINK WHY MY FRIEND? SIT IMPORTANT?
T JUST MEANS WE'RE N FOR TWENTY-EIGHT YEARS OF BAD LUCK THAT'S ALL
CKELY T CAN BE NO WORSE THAN OUR EXPERIENCES OF LATE?
ON T BET ON T JUST N DON'T BET ON IT!
WHOOP
WHOOP
NEXT: THE TWENTY-NINTH YEAR!

The Doctor Who Archives

Mission to the Unknown





Top: *A collection of creatures from the one part story,* Mission to the Unknown. Above: *Some of the creatures pose for a publicity still with the then-producer of the Doctor Who series, Verity Lambert.*

Episode One

Jeff Garvey, his mind already poisoned by the thorn of a Vaaga plant, stumbles through the hostile jungle terrain of the planet Kembel—a world within the boundaries of the Solar System's galaxy

Not for away, in a damaged shuttle craft, Marc Cory watches agitatedly as the captain, Gordon Lowery, struggles to repair the grounded craft. Lowery complains once more about Cory's mysterious decision to land here and then goes outside to check the engines. He does not notice the approach of the insane Garvey, intent upon killing, until, with no warning at all, a shot rings out. Lowery is appalled to see Garvey fall by Cory's gun until the latter points out the spreading white fur which is engulfing the body of the astronaut. Cory points out that Garvey will soon have transformed into a full Vaaga plant. He further adds that Vaagas are only found on the planet Skaro—home planet of the dreaded DALEKS!

Cory reveals his identity as an agent of Space Special Security here on Kembel to check out a rumour, arising from the presence of Vaagas, that the Daleks are on the planet plotting a strike against the Solar System. The planet would be ideal for a place of concealment as the hostile jungle life precluded any colonisation, or even visits, from Solar System life forms

The agent's hunch is correct. Not far away, in the centre of a clearing and flanked by space ship landing platforms, stands a citadel of the Daleks. Inside the Black Dalek listens as his subordinates report. Soon all the representatives of the seven outer galaxies will be assembled and the conference will begin. Further, Dalek forces are reported to be closing upon the Solar System aliens.

The two astronauts are attempting to assemble a rocket launcher to send a constant loop tape recording into space that will pin-point Kembel and the Daleks' presence there. They are working with the speed of doomed men—already their encampment is surrounded by Vaagas and Cory knows it will not be long before the Daleks track them down. Looking upward, they see the form of an unusual spacecraft descending for touch-down some miles distant . . .

The final member representing the Grand Alliance has arrived

Hearing a noise, Cory and Lowery duck into cover. Daleks emerge from the jungle and destroy the empty shuttle craft. As the two rush away from the scene Lowery is pricked by a Vaaga plant. He tries to suck out the poison unnoticed by Cory

Within the gleaming towers of the Dalek citadel the members of the Alliance are dividing up the Solar System into territories each will claim after victory is achieved. The chant of "Victory" echoes through the halls

Cory is recording up a tape message when a half-crazed Lowery attacks him. In the struggle he drops the tape before shooting Lowery. Moments later he is surrounded by Daleks. They exterminate him, but the tape survives.

JANET FIELDING

Doctor Who Monthly interviews the actress who plays the Doctor's down-under companion, Tegan Jovanka.



Suddenly being told out of the blue as it were, that you are being afforded the opportunity to interview both current female companions in **Doctor Who** is a slightly traumatic experience. Arriving at the studios the task was in deciding which girl to interview first—Sarah Sutton or Janet Fielding.

As it happened the choice was made for me. The afternoon's recording sessions were revolving, in the main, around scenes with the Doctor and Nyssa rather than Tegan. So while Peter Davison and Sarah Sutton practised their movements before the dispassionate eye of the camera this writer took the opportunity to make himself the envy of every male reader of **Doctor Who Monthly** by getting an hour alone with Janet Fielding, alias Tegan Jovanka

Actually we were never alone! In fact to tell the absolute truth the location for the interview was a cold, stone staircase outside studio 8. Any further afield would have been impossible since, at any minute, a frantic floor assistant might appear to drag Janet Fielding back inside

Perched along the length of one step the first thing that struck home as I readied the tape recorder was that Janet Fielding does not actually talk in the same accent as Tegan Her speaking voice, if anything, is far closer to the sultry tones she adopted when playing the Mara host in *Kinda* than to any Aussie stereotype from a Foster's commercial

The obvious first question then was to ask how she came to land the role of Tegan if her accent was not naturally that prominent

"Well, basically the BBC sent out a notice saying they were looking for an Australian to play an Australian. I applied—although my application was quite late—and John Nathan-Turner saw me and I got the part. I don't think it was so much what he saw in me as Janet Fielding that got me the part so much as what he saw in me as an actress I remember I was, for some reason, not terribly nervous during the interview so therefore that wasn't impeding my judgement while I was doing all the readings from bits of script with John (Nathan-Turner). They seemed to go very well. He knew I'd done quite a bit of theatre and I think he felt I would be able to cope with the part."

Even so it seemed a little strange that an actress of Janet Fieldings calibre should have had to come all the way to England for recognition when the Australian film industry itself is currently enjoying quite a boom. What had been behind her globe-trotting emigration to England in 1977?

"I didn't really intend to come over that permanently to begin with. What happened was; I was working with an English writer/director in Australia called Albert Hunt and he brought one of his shows over here. I intended going back after four months, but I met Ken Campbell, who runs the Science-Fiction Theatre of Liverpool, and he offered me work So I stayed and worked with him on such productions as *The Warp* and *The End is Nigh* . . . More work came after that including





Top *Tegan (Janet Fielding) and the Doctor (Peter Davison) as they appeared in the adventure* The Visitation. Above *Janet Fielding pictured on the set of the last story in the recent season* Time-Flight

a tiny, tiny part in a **Hammer House of Horror**: blink and you'd miss me."

Having worked now in both theatre and, since **Doctor Who**, widely in television I asked how she would compare the two media. Were they structurally poles apart?

"Oh yes, although naturally as an actress you would expect at some time to work both in theatre and in television. In television, scenes tend to be very short, you can go back and re-do things, and your actual performance is not as pressurised. I wouldn't say I get as big a buzz out of it as I do out of theatre, because theatre gives you an *immediate* pay-off, but it's still fun to do."

I mentioned the scourge of typecasting which television is fabled for perpetrating but Janet Fielding only smiled at my fear that she might become too well-known from playing bossy air hostesses. "A lot just depends on what happens and what luck you get. It's not something I can worry about. I will try to make sure it doesn't happen, that I don't get typecast and end up playing Australians for the rest of my life. After all, there aren't that many roles for Australians in England. In lots of ways though it is very good for you. You can pull audiences because you've been on television: that little box is a mighty powerful thing."

I persisted on one point however. Quite a few of the Doctor's past companions had come in their roles gleefully expecting it to lead to better times afterwards, and then, having left the series, discovering they were continually being expected to play young women who scream at monsters. Janet Fielding pondered this for a moment before replying.

"That is the danger and there's no denying it isn't there. It obviously happened to people. Perhaps then you've got to do something, if you can, during the series to make sure it doesn't happen."

What was her buffer, I asked?

"I haven't got one . . . yet. But I'll try. It's very difficult to fit in other work while you're doing **Doctor Who** but I think it is important to try and do some."

With the increasing complexity of the series finding large enough chunks of free time in which to do other work must be very difficult now that recording work on the programme is becoming virtually a year round occupation. Was this a severe handicap?

"This year will be better in that the breaks will be slightly longer in which to find other work. It is very hard to find work that will slot into breaks that are very short so the upcoming seven week breaks (after *Time-flight)* should be very good for me. Let's just hope I'll find something!"

A common question many readers of the **Monthly** pose, particularly young women who hope to become actresses on day themselves, is the one about the unsocial hours. Studio days are very long especially on occasions where they over-run the scheduled ten o'clock finish. Having worked in **Doctor Who** for over a year now I wondered if it was causing any strain to set in with being able to live a "normal" life.

"No, not really. In fact it is less demanding than working in the theatre. I'm in London. When I rehearse I rehearse during the daytime and there are only about three nights a fortnight when I do these twelve hour days. So from that aspect it's infinitely better than the theatre. As for recognition in the streets, well . . . it's happened a couple of times though I don't think I would want it to happen any more frequently than that. As long as it stays as it is now, I'm happy. I don't particularly *want* to be recognised—I don't think it's a desirable thing at all."

What about the public recognition that comes through the post though?

"Fan mail you mean? Oh yeah, that started with *Logopolis* and it's kept up all through the year. I try and answer it though most of it isn't of a critical nature. Generally it's young people writing in saying, 'I think you're lovely, can I have your autograph?' that sort of thing."

I enquired if any of the letters were reprimands from youngsters who, perhaps, feel Regan is too stroppy and should be less assertive. This Janet Fielding emphatically denied and was even a little amazed that anyone could think such a thing.

"John conceived of Tegan as a character you love to hate. Really she's like a Lucy figure from Charlie Brown . . ." Janet Fielding broke off as the hatted figure of Peter Davison decided to take an interest in the proceedings. Her apology for losing her train of thought was taken up by Davison shuffling off down the corridor to the snack bar making loud chuffing noises and exclaiming, "This is the train of her thoughts".

When she called after him, pleading for a sausage the immediate reply, "You'll get fat" brought an immediate morose expression to her face.

"That's true although I've hardly eaten all day. Should I have a sausage or not? Do you think I should have a sausage?"

Hastily deciding there was no way I could answer Janet Fieldings plea without some element of guilt being left behind I felt the ►



Above *Janet Fielding poses for a publicity photograph with the actress who played the first of the Doctor's companions, the Doctor's granddaughter, Susan, Carole Ann Ford*

most diplomatic approach was to steer clear of the subject altogether and return as quickly as possible to the subject of Tegan herself. How much of Tegan is Janet Fielding or vice versa?

"I hope I'm not as aggressive as Tegan. I mean Tegan's reaction to anything she can't cope with is to get angry—on the assumption if she gets angry then maybe she'll beat it into submission. That's her sort of outlook; take the offensive when you're on the defensive. Sometimes I think people do that quite often. Tegan, I think, is also much more meticulous than I am. As well she is much more punchy I mean I personally could think of nothing worse than being an air stewardess. I'd loathe it! If I listed all the other occupations I'd rather do, that list would be infinite before it got anywhere near air stewardesses. It's just never appealed to me so I guess I differ from Tegan in that respect. I quite like flying but only as a means to getting from point A to point B."

"Tegan is totally anti-maths and anti science whereas I wasn't. You'd never know it now but I did A-level Physics, Chemistry and Maths and I once thought of going into Computers or something like that. I certainly thought of doing a science degree for a while although in the end I did an arts degree. I decided, really, I wasn't that good at the sciences even though my family are well connected with that field. I found I was more interested in the arts and I more or less started acting when I was at University in Australia."

Turning more specifically to Tegan I asked how she felt about being uniformly attired in the same outfit for every serial as opposed to past female leads who tended to have a new costume with each story

"I think it's very good actually especially with the first series in that it's an aid to character identification. It's not intentionally *Qantas*—the airline is supposedly *Air Australia*—but the colouring, in fact, looks more like *Thai International.*"

A lot of Tegan's image tends to be reflected in the severe look of her haircut which, I noted, was quite a way from the style Janet Fielding wore before her debut in *Logopolis*. At memory of this Janet nodded wryly.

"The hair wasn't intended to be *that* severe. I had a slight 'disagreement' with the hairdresser over her interpretation of the style that had been designed for me—you know what hairdressers are like. I thought it was far too severe and sure enough it has been softened, and that *was* intentional, throughout the year."

And has Tegan herself softened throughout the year as well?

"She's bound to. As I said part of the thing about her is the way she reacts to anything she can't cope with by getting angry if she feels it's threatening her. Now as she gets to know people in the TARDIS better she becomes more friendly with them. She is a warm person. She's not cold by any means, just a little highly strung."

Was that why, I asked, she had expressed a personal liking, earlier in the afternoon, for the story *Kinda;* because it allowed her to play Tegan in a radically different way?

"Oh sure," she enthused, "the whole concept was interesting and I got to do a lot of very subtle stuff. An uninhibited Tegan was a very appealing prospect. Inevitably a lot of our roles as companions are feeding plot or feeding explanations. For instance I will turn to the Doctor and say 'what?' and the Doctor will then explain something to me. Whereas my major part in *Kanda* was far more in the giving of a performance which is far more satisfying"

Somewhat less satisfying for Janet Fielding were her memories of the exterior filming for *Castrovalva,* a session she found particularly taxing both on her talents as an actress and her sheer powers of endurance

"All day long it was just up and down those Harrison's Rocks—which is a climbing venue just outside Tunbridge Wells—and in a tight skirt and high heels I can tell you it was no fun And I am terrified of heights! I can't even get up on a stool properly . . ."

With the time allotted for the interview almost up there was just one more question that had to be asked. After the totally unexpected ending to *Time Flight* would Tegan be returning to the new season? After all in the Writer's Guide I had read it did say there was doubt concerning whether she would stay on, after *Logopolis,* for more than three stories. That three became seven, but what now?

"Initially they took me on for six months but obviously they felt they liked the character and so my contract was extended for the rest of the 1981/1982 season. Beyond that all is uncertain."

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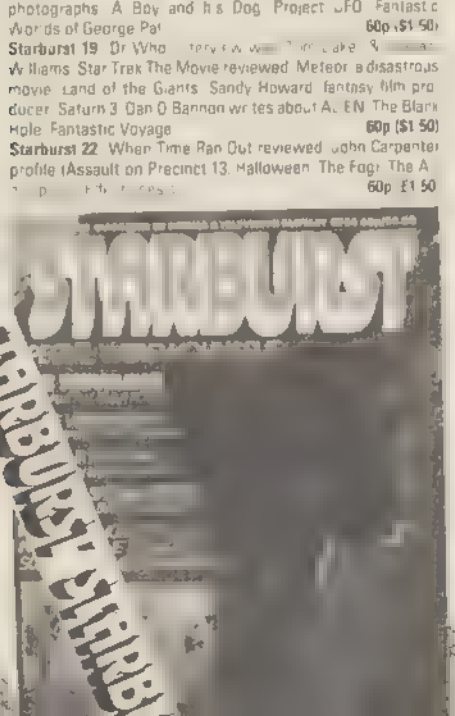
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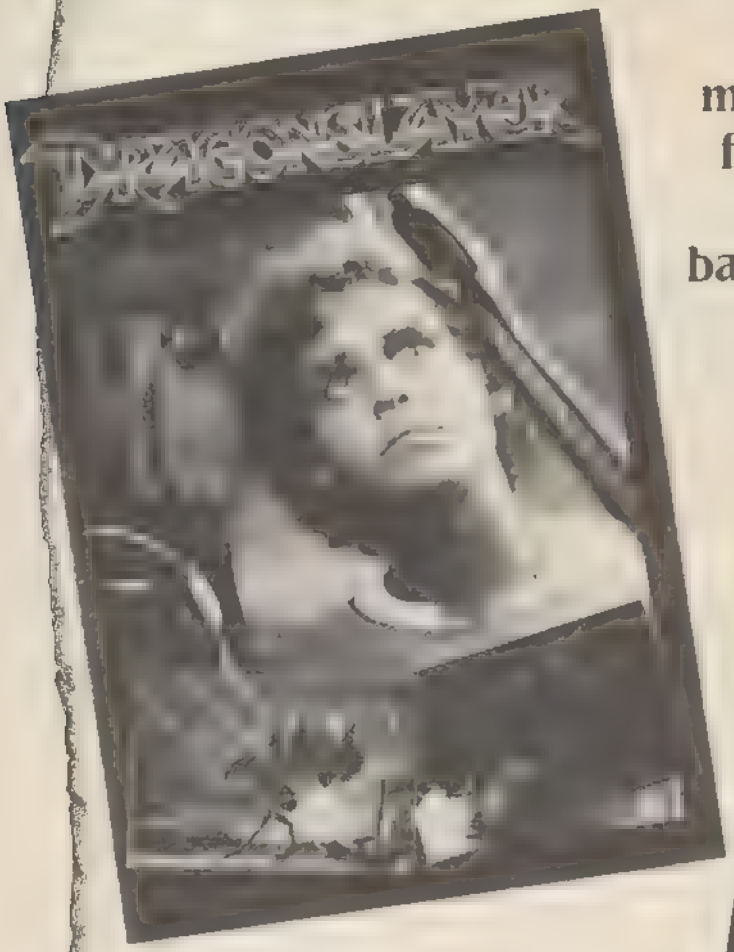
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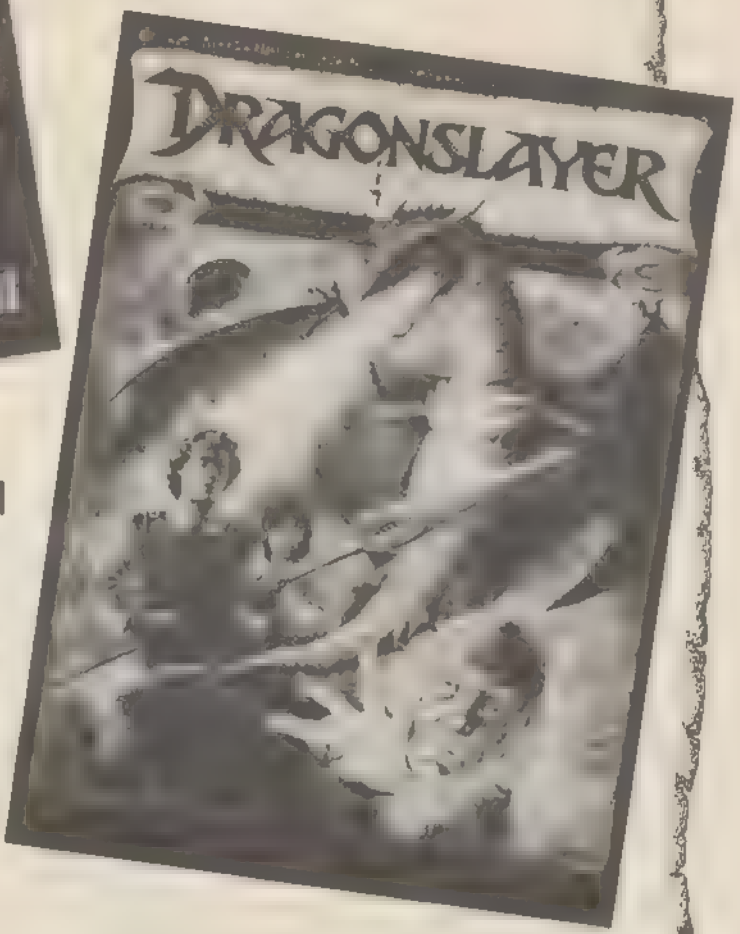


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FOUR TO DOOMSDAY KINDA

With space limitations dictating the need this issue to combine two reviews into one the prospect of looking at *Four to Doomsday* and *Kinda* in one article looked about initially as attractive as one of those compare and contrast questions English students are forever plagued with at A Level. A glance down the programme synopsis for each story is enough to reveal that the two have about as much in common as chalk and cheese

Thankfully it is only an initial summation and in fact both serials do have a lot of elements in common not least of which is that they firmly belong within the **Doctor Who** universe and sit there quite comfortably. This is perhaps a little strange when one considers *Kinda* is one of the most innovative stories ever done for the nineteen year old programme, but more on that later.

Since I started this review by making reference to the compare and contrast system of study let us continue in that vein and start by looking at some of the comparisons between the stories.

Firstly both were, in the main, extremely well made productions from the point of view of audience believability. With neither using an inch of outside recorded material the stories achieved their remarkable depths of acceptance by two separate means.

In the case of *Four To Doomsday* director John Black and his designer Tony Burrough opted to create an image of size on a very big scale using virtually every trick in the book. Okay, so the opening shot of the giant space craft thundering over the camera is nothing new in science-fiction productions: everything from **Star Wars** to **Alien** has had such an opening effect. Nevertheless, it is an intensely dramatic way of opening a production and if anything **Doctor Who** deserves the bigger round of applause by managing to do such a shot on a smaller model and a much smaller budget without it looking cheap and nasty—a fate which overtook so many of the **Blake** model scenes last year.

Of all the big sf films the one I was closest reminded of was Ridley Scott's **Alien**, not just for the establishing shot but also with the interior scenes as well. As far as this reviewer is concerned, *Four to Doomsday* presented the best space ship interiors ever done for a British television production—the reason being the incredible way in which the inside scenes made the Urbankan ship look vast. Before this my favourite serial had been *The Ark in Space* insofar as spaceship interiors were concerned. But even that production, with its reacord breaking audience figures, does not outdo the sense of sheer scale present in *Four to Doomsday*. The main chambers were large and many in number while the corridors were as dark, and as long and as gloomy as anything seen aboard the Nostromo. Tony Burrough's wall sets looked exceedingly impressive and both the lighting and the sound crews deserve their plaudits for creating an amazing sense of atmosphere aboard the ship. I would devote a small mention here as well to the work of Dick Mills—who is responsible for all the special sounds in **Doctor Who**. In the past many radiophonic sounds have suffered from sounding too shallow on finished prints. You could almost hear the synthesiser in the foreground. Well, with *Four to Doomsday* the deep rumbling of the ship's engines booming with muffled resonance along the corridor bulkheads put the final complement to a show a lot of "informed opinions" had previously predicted would win the wooden spoon in this year's season polls for lack of quality.

Kinda, by comparison, managed its believability by different, but nonetheless effective, means. The sets were not as splendid but, as one has come to expect from Peter Grimwade, they were used to their fullest extent with lots of panning camera shots, sudden close-ups and a wealth of visual effects worked with the considerable talent of electronic effects operator, Dave Chapman. Picking on a particular example I found the scene in which Panna weaves her nightmare vision of the Kinda's fate under the Mara very attention grabbing and also quite disturbing.

It is the presence of disturbing qualities which really defines the overall differences between *Four to Doomsday* and *Kinda*. The ►

earlier story, for all the monstrous appearance of the Urbankans, is a very comfortable production to watch. From beginning to end it is a good, solid, but standard **Doctor Who** which has the nice bonus of being well made. Like a good Hitchcock it starts quite slowly with the accent on intriguing the viewer. The pace then builds carefully up and up until by the middle of episode four we are in the middle of a cracking good scene with the Doctor stepping boldly into the final frontier while Adric, Enlightenment and Persuasion battle it out with ray guns in a sequence remarkable for the quality of its optical effects.

In diametric opposition is *Kinda*. At the risk of putting my neck on the chopping block I would go so far as to say *Kinda* contained little, if anything, in the way of entertainment for younger viewers. Everything about it seemed geared to an adult audience, and a pretty sophisticated adult audience at that . .

Not being particularly well-versed in the areas of Theology and Comparative Religion I doubt I spotted all the biblical references present in this story. Some, like the images of snakes, apples and gardens of Eden were obvious, while others, like the quotations from the hymn Abide With Me and the stricter interpretations of the words Deva and Loka in Budhist philosophy tended to lose me en route. Nevertheless I accept that what Christopher Bailey presented us with in *Kinda* is science-fiction parable of the type we used to see in the Sixties via anthology series like *Out of the Unknown* and *The Twilight Zone*.

The parable in *Kinda* centres directly around the two forces which strive for domination within the mind—the peace and harmony of simplistic existence versus the chaos and mental devastation wrought by the onrush of madness.

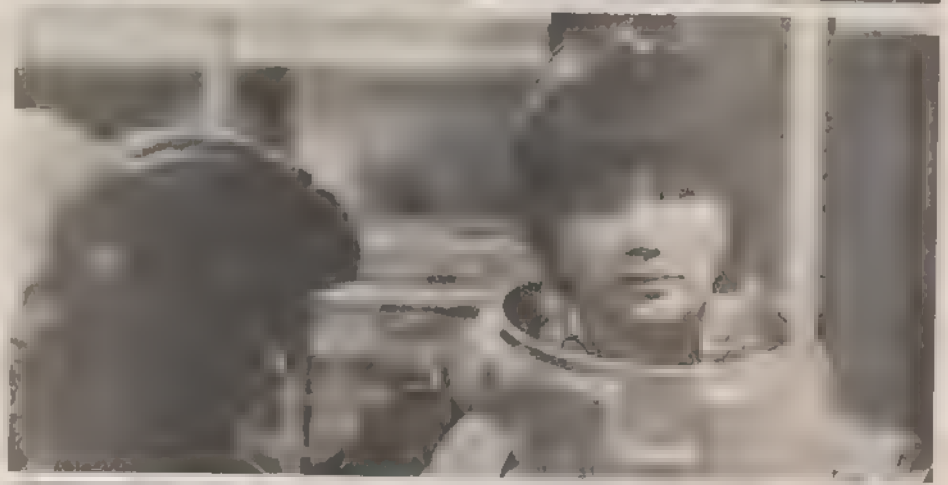
To an extent, *Four to Doomsday* as well dealt with the id and the ego using the characters of Monarch and Bigon as the two opposing poles. Monarch, quite simply, suspected he was God and wanted to travel faster than light, backwards in time to meet himself and confirm this startling prognosis. Bigon, on the other hand, was a philosopher and while he never actually said so gave the distinct impression he was a non-believer through his constant expressions of doubt in Monarch's purpose. Doubt, of course, implying absence of faith.

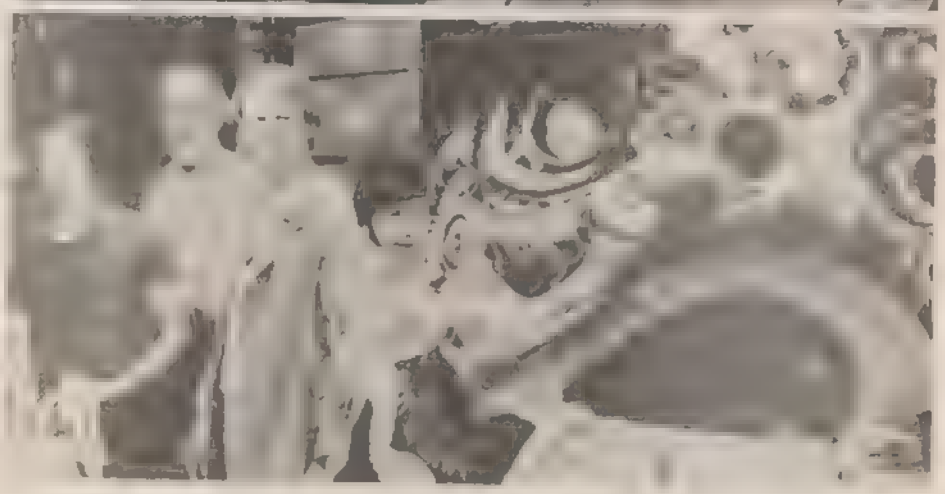
Monarch and Bigon had their counterparts in *Kinda* with the characters of Hindle and Todd—the major difference being that Hindle had already crossed the fence into madness and was already convinced he was some kind of God, arbitrarily deciding who should die, when they should die and who should live in the new world of his own building.

An unnecessary element in *Kinda*, I thought, was the subliminal undertone of British colonialism in Africa at work on Deva Loka. H. G. Wells managed it quite subtly in *War of the Worlds* with its inferences to an ignorant civilisation being terrorised by a technologically superior one, but when Chris Bailey's characters started donning pith hats and clanking about the unspoiled countryside in armoured tanks I did begin to feel the pot of message was being labelled out a trifle thickly for some tastes.

Turning to the direction on both stories it is hard to find fault anywhere. John Black's work on *Four to Doomsday* was more concerned with straightforward story-telling but wasn't it well done? Particularly effective was his care and attention to those scenes involving that old double-edged blade, CSO. CSO is a blessing in that it allows so many optical tricks to be performed without a massive budget. It is a curse though in that when it goes wrong the appearance of a blue halo around the subject matter can be enough to shatter the suspension of disbelief, sometimes permanently. Again some of the scenes in the recent **Blake's 7** series come readily to mind here.







With *Four to Doomsday*, the CSO work was well executed and in some places was done to perfection; viz, the Monopticons which a good number of viewers believed were operated on wires. Even the minor electronic effects looked thoroughly convincing and I was very pleased to see one effect in particular treated with care and attention—the laser beam. Even as recently as the **K-9 and Company** pilot the optical effect of the beam was still being done as a solid line, appearing suddenly between the point of origin and the target. Now I do appreciate that the speed of light is such that the human eye would not detect it any other way. However, over the years, a degree of artistic licence has been granted to film optical effects whereby you see the beam shoot out from the gun, travel and then hit the target. Ever since **The Day the Earth Stood Still** that unwritten law has persisted and it is refreshing to see the convention at last becoming established in **Doctor Who**: as Monarch employed his







technical genius to try and open the outer door of the Tardis. In that instance not only did we see the beam travel and arrive we even had the afterglow once the ray had shut off

Kinda's optical trickery was, like the rest of the show, more subtle with the best results observed in the first two episodes using that amazingly versatile device. The Quantel image processor, Peter Grimwade drew us into Tegan's nightmare by taking us straight in through the eye, an effect coupled with suitable mood music which gave a strong dramatic impact to the whole scene and really did visualise everyone's impression of just how we do slide into a dream like state

This nicely brings me to one of the major plusses common to both serials—Janet Fielding

I still maintain that of the two actresses Sarah Sutton is the more natural performer but I would certainly not dispute that Janet Fielding is getting the better lines at present and I suspect the writers are finding her character easier to write for. After all Nyssa is a nice, well-bred young lady from Traken who finds even the mildest of violence deeply upsetting Tegan is a bossy, vitriolic, aggressive refugee from the outback who could probably hold her own in a bitching session with Servalan.

Her performance in *Four To Doomsday*—exasperating the Doctor and knocking spots off Adric—must have won her a whole legion of new fans. That was good enough, but in *Kinda* she gave a performance that wil doubtless be the subject of fond memories for years to come. I refer of course to the scene of her possession by the Mara in episode two

Four to Doomsday and *Kinda* are such good stories in their own right that it is almost sad to report that both suffered from that curse which has bedevilled so many serials of late, the let-down in episode four. So far only *Traken, Logopolis* and *Castrovalva* have escaped this fate which is unfortunate because often the fault, I am sure, is not intentional

With *Four to Doomsday* the faults were two-fold, firstly, the one that everyone mentions—the Doctor propelling himself through space by bouncing a cricket ball off the side of the ship Several of IBM's esteemed design engineers took time off to give me a detailed explanation—too lengthy to expound here—that the Laws of Motion and the absence of friction make it physically impossible for the Doctor to generate the momentum of the ball in the first place And even if he had the kinetic energy of the travelling ball would have transferred itself, Newton's Cradle-style, to Monarch's ship when it connected with the hull In addition reader Joe Latham pointed out that the sub-zero temperatures of space (assuming they were still four days from Earth) would have caused the ball to shatter against the side anyway

Personally this was an instance I can forgive because the net result on screen was visually very impressive and I can well believe the claim that the scene was the most complex CSO sequence ever done for *Doctor Who* (employing some half dozen separate CSO matters). What was less palatable was the following scenes in which the story just seemed to peter out somewhat One minute they were rushing back to the Tardis, suddenly Monarch appears gun in hand, a quick splash of poison, and then *whoosh*, down he goes presumably to help the microcbsmic world discover God The excellence of the previous fight scenes had been so good that this final *denouement* did come as somewhat of an anti climax

Kinda's fault, as everyone seems to have noticed, lay in two words—that snake! The question to ask though is, could it have been done any other way? The options would seem to be, either, to film a real snake thrashing about and then matte it on with CSO which would have lost the advantage of the snake being able to act on cue. Or, hire a real large snake like a Boa Constrictor which would doubtless have been ruled out on safety grounds, or spend a very large sum of money and a lot of time on a detailed foam latex prop. I have a sneaking suspicion as well that certain instructions were handed down about the snake not looking too terrifying out of deference to younger viewers, but whatever the case it did sadly let down an otherwise flawless production

Thankfully though *Kinda* and *Four to Doomsday* were redeemed in their final "reels". The latter with the cliff hanger as Nyssa collapses, possibly from the Urbankan poison(?), and *Kinda* with its beautiful farewell scene. For a story Uhich dealt so much with the conflict between chaos and the idyllic existence it was nice just to be allowed to see paradise restored: hindle's mind cleared, Sanders out of shock and Deva Loka once more the land of the Kinda.

EPISODE GUIDE

INVASION OF THE DINOSAURS
(Serial WWW, 6 episodes)

Episode One (12th January 1974)
Mistakenly convicted as looters the Doctor and Sarah Jane are being transported to a detention centre in the back of a Land Rover Suddenly the vehicle screeches to a halt Looking out through the flap the pair are astonished to see the gigantic figure of a Tyrannosaurus blocking their path.

Episode Two (19th January 1974)
Unaware that his stun gun has been rendered useless by the traitorous Captain Yates the Doctor is approaching a harmless Brontosaurus in the hope of finding why it is here The creature fades away but in its place is the carniuorous shape of a hungry Tyrannsaurus

Episode Three (26th January 1974)
Waking from her hypnotic trance Sarah finds herself in the company of Mark, a young man dressed, like herself in blue fatigues who welcomes her to "The People". But she is horrified when she learns she is aboard a spacecraft which apparently left Earth many weeks ago

Episode Four (2nd January 1974)
The Doctor has returned to the aircraft hangar hoping to meet there Professor Whitaker who invented the Time Scoop. The place is deserted. Idly touching a control button the Doctor is amazed when a dinosaur appears in the hangar. General Finch, with the Brigadier, steps forward and names him as the monster maker

Episode Five (9th February 1974)
Still a hunted man and with the time till Operation Golden Age running out the Doctor is racing through the London streets in a bid to reach the Brigadier. But, in a final move to clear London, Whitaker causes a whole army of hostile dinosaurs to materialise in the capital. The Doctor is trapped



Episode Six (16th February 1974)
With the polarity on the Time Scoop reversed only Grover and Whitaker have gone back in time. Captain Yates will be allowed to retire gracefully from UNIT. As for Sarah Jane it seems that even the Doctor's promise of a holiday on Florana will not tempt her to enter the TARDIS again.

Jon Pertwee *(as The Doctor)*, Elisabeth Sladen *(Sarah Jane Smith)*, Gordon Reid *(Phillips)*, George Bryson *(Pvt Ogden)*, John Levene *(Sgt Benton)*, Nicholas Courtney *(Brigad'er Lethbridge-Stewart)*, Richard Franklin *(Capt Yates)*, Terry Walsh *(warehouse looter)*, John Bennett *(Gen Finch)*, Martin Taylor *(Corp Norton)*, Dave Carter *(Sergeant Duffy)*, Trevor Lawrence *(Lodge)*, John Caesar *(R/T soldier)*, Ben Aris *(Lieutenant Shears)*, James Marcus *(Peasant)*, Martin Jarvis *(Butler)*, Peter Miles *(Prof Whitaker)*, Noel Johnson *(Charles Grover M.P.)*, Terrence Wilton *(Mark)*, Brian Badcoe *(Adam)*, Carmen Silvera *(Ruth)*, Colin Bell *(Pvt Bryson)*, Timothy Craven *(Robinson)*.
Directed by **Paddy Russell**, Teleplay by **Malcolm Hulke**, Script editor **Terrance Dicks**, Designed by **Richard Morris**, Incidental music by **Dudley Simpson**, Produced by **Barry Letts**.

DEATH TO THE DALEKS
(Serial XXX, 4 episodes)

Episode One (23rd February 1974)
Stranded by a power failure aboard the TARDIS the travellers have fallen in with a similarly stranded Earth expedition to the planet Exxilon. Another space craft lands. The astronauts believe it to be a relief ship from Earth but when the hatch opens the occupants are revealed to be Daleks

Episode Two (2nd March 1974)
The Doctor and Sarah have escaped the sacrificial ritual of the primitive Exxilons by seeking refuge in their caves. But other perils lurk in the darkness. Sarah encounters a shimmering alien figure while the Doctor has to face an automatic robot defence mechanism from the sacred city.

Episode Three (9th March 1974)
Unaware that two Daleks are following behind them the Doctor and Bellal are winding their way through the trap-ridden corridors and chambers of the sacred city. Rounding a corner the Doctor notices a curious pattern set down on the floor. Bellal is about to step onto it when the Doctor stops him



Episode Four (16th March 1974)
Galloways' suicidal attack on the Dalek ship has meant the Parrinium mineral is now safe for Earth. As the scarred city "dies" power is restored to the other stranded space crafts, but the Doctor laments the destruction of the city, remarking that the Universe is now down to 699 wonders

Jon Pertwee *(as The Doctor)*, Elisabeth Sladen *(Sarah Jane Smith)*, Terry Walsh *(spaceman)*, Duncan Lamont *(Lt Dan Galloway)*, John Albineri *(Capt Richard Railton)*, Julian Fox *(Lt Peter Hamilton)*, Joy Harrison *(Jill Tarrant)*, Neil Seiler *(Cmdr Stewart)*, *Mostyn Evans (high priests)*, Michael Wisher *(Dalek voices)*, John Scott Martin, Murphy Grumbar, Cy Town *(Dalek operators)*, Arnold Yarrow *(Bellal)*, Terry Walsh, Steven Ismay *(zombies)*
Directed by **Michael Bryant**, Teleplay by **Terry Nation**, Script editor **Terrance Dicks**, Designed by **Colin Green**, Incidental music by **Carey Blyton**, Music played by **London Saxophone Quartet**, Masks designed by **L. Rowland Warne**, Produced by **Barry Letts**.

THE MONSTER OF PELADON
(Serial YYY, 6 Episodes)

Episode One (23rd March 1974)
Returning to Peledon again the Doctor finds the Trisilicate miners are being terrorised, apparently, by the spirit of Aggedor. Visiting the scene of the last incident the Doctor is entombed, with Blor the Queen's Champion, by an explosion. Suddenly, before them, the ghost of Aggedor takes shape.

Episode Two (30th March 1974)
Chancellor Ortron has managed to engineer severe charges of crime against both Sarah and the Doctor. Their punishment will be a trial by ordeal in the pit of the royal beast Aggedor. The two are dropped into the pit and with a bellowing roar Aggedor launches out of the shadows towards them.

Episode Three (6th April 1974)
Fuelled by the inflamatory speeches of the hothead Ettis the miners are now in a state of uproar following the latest manifestation of Aggedor. The Doctor is sure the key to the mystery lies in the Refinery but when he succeeds in breaking in, with Gebek, he finds the Ice Warriors waiting for him.

Episode Four (13th April 1974)
Armed with the Federation's Sonic Canon Ettis plans to destroy the palace on Mount Megeshra. The Doctor tries to stop him and a deadly fight ensues, neither of them knowing that Azaxyr had rigged the device to explode if operated. Seizing his chance Ettis hits the fire button. There is a titanic explosion.

Episode Five (20th April 1974)
From the security of the Refinery the Doctor is using the phoney Aggedor ghost-cum-laser-device to rout the Ice Warriors from the mine. He is having some success but, looking at the warping main door, Gebek warns him that the Ice Warriors are only seconds from gaining entry

Episode Six (27th April 1974)
Azaxyr and the Ice Warriors are dead, the traitorous Eckersley has been slain by the real Aggedor, peace has been settled between the Federation and Galaxy Five, and peace once more reigns on Peladon. The only problem for the Doctor now is leaving the planet before they appoint him chancellor . . .

Jon Pertwee *(as The Doctor)*, Elisabeth Sladen *(Sarah Jane Smith)*, Ralph Watson *(Ettis)*, Donald Fee *(Eckersley)*, Gerald Taylor *(Vega Nexus)*, Nina Thomas *(Thalira)*, Frank Gatliff *(Orton)*, Michael Crane *(Blor)*, Stuart Fell *(Alph Centauri)*, Yssanne Churchman *(voice of Alpha Centauri)*, Terry Walsh *(guard captain)*, Rex Ribinson *(Gebek)*, Graeme Eton *(Preba)*, Nick Hobbs *(Aggedor)*, Roy Evans *(Rima)*, Sonny Caldinez *(Sskel)*, Alan Bennion *(Azaxyr)*, Max Faulkner *(Miner)*
Directed by **Lennie Mayne**, Teleplay by **Brian Hayle**, Script editor **Terrance Dicks**, Designed by **Gloria Clayton**, Incidental music by **Dudley Simpson**, Produced by **Barry Letts**

PLANET OF THE SPIDERS
(Serial ZZZ, 6 episodes)

Episode One (4th May 1974)
At UNIT H.Q. an experiment with the blue Metebelis Crystal has resulted in the death of the psychic Professor Clegg—who died of fear seeing an image of a giant spider. But in a West Country meditation Centre a group of chanting disciples witness the meterialisation of the real thing

Episode Two (11th May 1974)
Aided by the Spider from Metebelis III Lupton has succeeded in stealing the blue crystal from UNIT, but the Doctor and Sarah are in hot pursuit. After a chase with autogyros, hovercraft and speedboats the Doctor finally corner Lupton on a launch. Or so he thinks . . .

Episode Three (18th May 1974)
Racing after the disappeared Sarah the Doctor lands his TARDIS in the middle of the "Two-Legs" colony on Metebelis III. There he is attacked by the Spiders' human guards but he manages to hold his own in the fight until a bolt of energy from the Queen Spider herself renders the Doctor senseless

Episode Four (25th May 1974)
Solidly cocooned in the Spider's "pantry" Sarah Jane comforts Sabor, a fellow prisoner from the village, by telling him that as long as the Doctor remains free they have a good chance of being rescued. At that moment the guards escort in a new prisoner for treatment —the Doctor.

Episode Five 1st June 1974)
Realising that the blue crystal now lies with the Doctor in the quarters of the Abbot, K'Anpo, the possessed disciples, Moss, Keaver and Barnes find their way blocked by



the steadfast Tommy. Realising that Tommy is stronger than them all together the three blast him with their Metebelis-earned powers.

Episode Six (8th June 1974)
The web of crystal in the cave of the Great One is destroyed, as is the Great One herself, but the radiation damage to the Doctor's body has been great. Returning to UNIT H Q he appears to die before Sarah and the Brigadier. K'Anpo—the Doctor's former mentor—appears and assures them he will regenerate into a new body Before their eyes the face and form of the fourth Doctor takes shape.

Jon Pertwee *(as The Doctor)*, Elisabeth Sladen *Sarah Jane Smith)*, Richard Franklin *(Mike Yates)*, John Leven *(Sgt Benton)*, Nicholas Courtney *(Brigadier Lethbridge Stewart)*, John Dearth *(Lupton)*, Terence Lodge *(Moss)*, Andrew Staines *(Keaver)*, Christopher Burgess *(Barnes)*, Carl Forgione *(Land)*, Cyril Shaps *(Prof Herbert Clegg)*, Kenvin Linlay *(Cho-je)*, John Kane *(Tommy)*, Pat Gorman, *(soldier)*, Ysanne Churchman *(Spider voice)*, Chubby Oates *(policeman)*, Terry Walsh *(man with boat)*, Michael Pinder *(Hopkins)*, Stuart Fell *(tramp)*, Ralph Arliss *(Tuar)*, Geoffrey Morris *(Sabor)*, Joanna Munroe *(Raga)*, Gareth Hunt *(Arak)*, Jenny Laird *(Neska)*, Walter Randall *(guard captain)*, George Cormack *(K'anpo)*, Maureen Morris *(The Great One)*
Directed by **Barry Letts**, Teleplay by **Robert Sloman**, Script editor **Terrance Dicks**, Designed by **Rochelle Selwyn**, Incidental music by **Dudley Simpson**, Produced by **Barry Letts**.

ROBOT
(Serial 4A, 4 episodes)

Episode One (28th December 1974)
Convinced she is on to a story Sarah returns in stealth to Think Tank to investigate a clue in Professor Kettlewell's old laboratory. She is surprised when a metal shutter clangs upwards revealing beyond the shape of a giant, ten-foot robot. The monster lumbers towards her . .

Episode Two (4th January 1975)
A phone call lures the Doctor to Kettlewell's house but on arrival the Doctor can find no sign of the scientist He does find the robot, however, with programmed instructions to kill him. For a while he is able to dodge the powerful claws but a sudden slip later he finds he is facing death.

Episode Three (11th January 1975)
Through a process of deduction the Doctor and the Brigadier deduce the base from where Think Tank will launch the doomsday missiles. UNIT arrives in force but finds the robot awaiting them, armed with the disintegrator gun. When a tank is destroyed the robot tells them to leave or he will kill them all

Episode Four (18th January 1975)
Realising that Sarah is upset over the "death" of the robot he suggests a trip in the TARDIS to liven her up. They are joined by Harry who, obviously, does not believe a word about travelling in time—that is, until the Doctor takes him aboard and the ship takes off

Tom Baker *(as The Doctor)*, Elisabeth Sladen *(Sarah Jane Smith)*, Nicholas Courtney *(Brigadier Lethbridge Stewart)*, John Levene *(Sgt Benton)*, Ian Marter *(Harry Sullivan)*, Alec Linstead *(Jellicoe)*, Patricia Maynard *(Miss Winters)*, Edward Burnham, *(Prof Kettlewell)*, Michael Kilgarriff *(robot)*, Timoth Craven *(Short)*.
Directed by **Christopher Barry**, Teleplay by **Terrance Dicks**, Script editor **Robert Holmes**, Designed by **Ian Rawnsley**, Incidental music by **Dudley Simpson**, Produced by **Barry Letts**.

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DOCTOR WHO COMICS

This month we present the first part of the history of the Doctor's third incarnation in the comic strips. Written and researched by Jeremy Bentham.

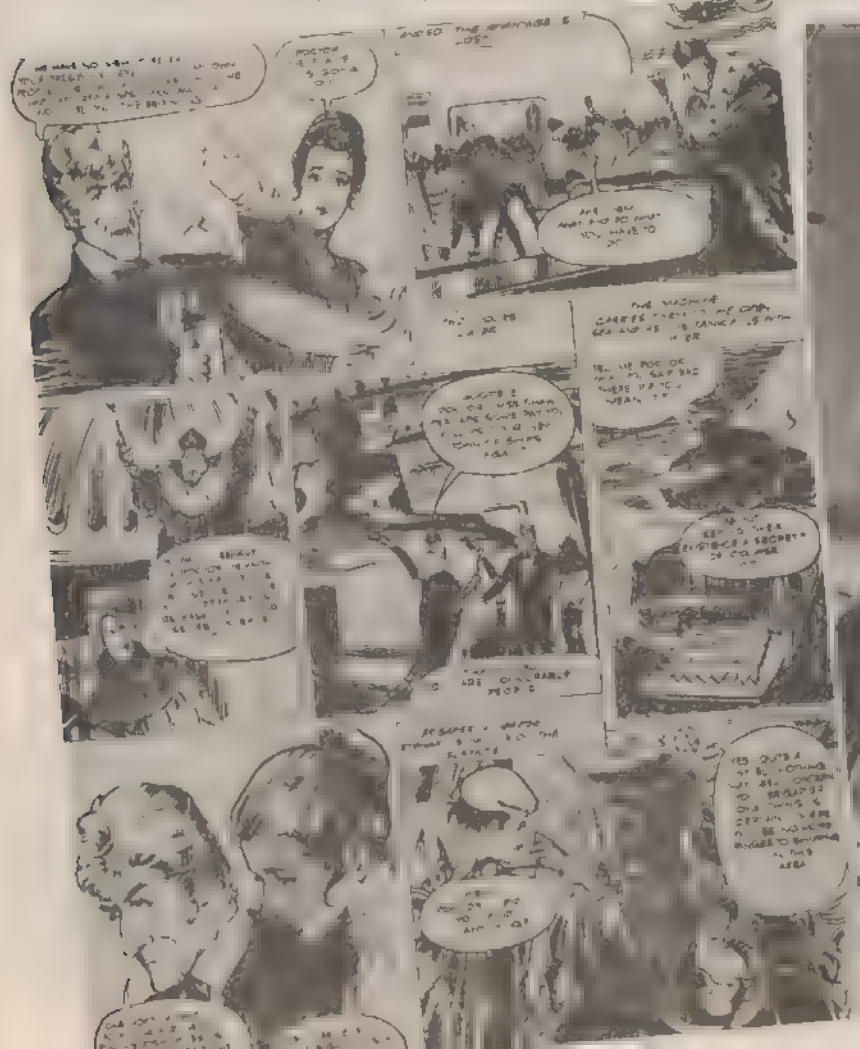
Between the ending of the Patrick Troughton comic strip in *TV Comic* issue 936 and the re-commencement of the series in issue 944 artist John Canning filled in the seven week gap with an adaptation of the film *Goodbye Mr Chips* while he and the general public alike waited to see how the new Doctor would emerge in the form of Jon Pertwee

This gap was very necessary because, unlike the Harnell-to-Troughton change, a lot more was changing in the television world of **Doctor Who** than just the face of the leading character. It was certainly known that the stories from January 1970 onwards would be thoroughly Earth-based and that the Doctor himself would be devoid of the use of his TARDIS. This much both the press and the end of **The War Games** had revealed.

However, there was quite a hefty degree of secrecy behind the new serials and in particular with regard to the re-introduction of UNIT and the major role it would take in the series from now on. Links between the **Doctor Who** Production Office at the BBC and the publishers of the comic strip were by no means as established as they are now and so the editors of *TV Comic* were in almost as much darkness as to the nature of the new stories as the audience themselves. For them the first episode of *Spearhead From Space* would bring a great revelation.

The Jon Pertwee stories started in *TV Comic* as of the week ending January 17th 1970—which meant the edition itself came out the Saturday beforehand. It was immediately evident, from the first couple of issues, that the strips had been drawn without the artist knowing either the character or the mannerisms of the new Doctor. In the first story the Doctor gave an almost Troughtonesque performance with comedy as much a part of the foreground action as the dramatic nature of the plot itself A case of the artist taking Jon Pertwee's previous reputation for comedy too much as a template for the Doctor perhaps?

The first episode, though, did introduce the Brigadier to the strip and quite intentionally so. The reason for this was BBC Enterprises marketing the rights to the Doctor, UNIT, the Brigadier and Liz Shaw all in one package since it was assumed they would all be with the series for some time ahead. Prior to this rights had to be negotiated separately if a company wanted to use the companions as part of the **Doctor Who** promotion. With the Doctor now stranded on Earth, and minus TARDIS, it was taken as read that UNIT would be a hinge point to the plots in the same way ►





that past serials had had the TARDIS as a link

The re-launch of **Doctor Who** in *TV Comic* happily co-incided with a general shake-up of the publication which took place in 1970 as Polystyle Publications came into existence to replace TV Publications Ltd. Polystyle itself was an amalgamation of the TV Publications titles and the City Publications firm which had done such lavish comics in the Sixties as *TV 21, Lady Penelope, TV Tornade* and *Joe 90*. The merger of the two, it was hoped, would lead to a more streamlined, and more successful company that could compete with the output from IPC and also with the very promising children's weekly *Look-In* which had likewise began in 1970.

The problem with the *TV Comic* **Doctor Who** strip though was that it bore little resemblance to the new-style programme under Barry Letts and Terrance Dicks. While the latter were setting up **Quatermass**-like scenarios of abducted alien ambassadors and doomed alternative worlds the strip was still adhering to the Hartnell mantle of making it identifiable to young children. The very first story concerned a Jennings-like schoolboy who successfully brewed an anarchy gas in his chemistry lab, while a later one had the Doctor rushing against the clock to save a planeload of schoolchildren from an impending crash situation. True, in issue 960 Liz Shaw was brought into the strip and in issue 972 "Bessie" was introduced but even these two elements did not bring the final whole anywhere near the TV sum of its parts. Liz herself disappeared from the strip after some three stories when the rights to use her character were withdrawn by the BBC, firstly because Caroline John had left the series in the summer, after *Inferno*, and secondly because pre-publicity for the 1972 season was billing Katy Manning as the new companion for the Doctor.

After nine stories **Doctor Who** was withdrawn from *TV Comic* on the eve of the publication's 1000th edition, but then again it had found a much better home to go to.

Two weeks afterwards a new Polystyle comic was launched, *Countdown!*

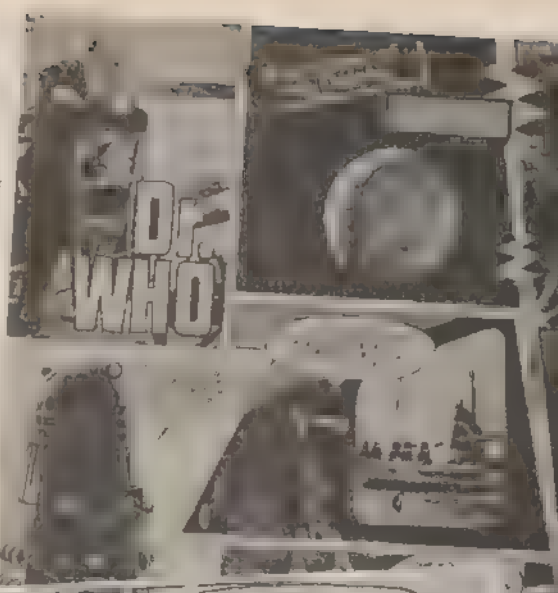
Looked at nowadays, *Countdown* is regarded as the last of the really lavish children's comics. With much of it on glossy paper—which gave a high definition—*Countdown*, like *TV 21*, used the photogravure method of printing which ensured top quality reproduction of artwork and photographs in both black and white and colour. Fifty-percent of *Countdown* was in colour which made it the most expensive comic on the market in 1971, a factor which was later part of its undoing as ever spiralling costs eventually forced the editors to restructure the publication more along the lines that *Look-In* appears today, i.e; still with some colour but using less expensive paper and a cheaper method of printing. But more on that in our next issue.

As mentioned Polystyle embodied much of City Publications which had held the comic rights to all the Gerry Anderson series, and this was more than reflected in *Countdown's* content which featured, though not all together each week, **Fireball XL5, Stingray, Thunderbirds, Captain Scarlet, Joe 90**, the seldom seen **Secret Service** plus the principle strip, **U.F.O.** Right from the beginning though **Doctor Who** was given a very fair crack of the whip with a two page strip appearing every issue with the single exception of number 14.

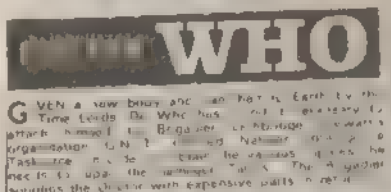
Countdown was also the first comic to start doing features as well as comic strips on **Doctor Who**. However, while the magazine was still called simply *Countdown* these were mainly confined to such simple efforts as pin-ups, photographic covers and one paragraph reviews of publications like the first *Making of Doctor Who* paperback by Malcolm Hulke and Terrance Dicks.

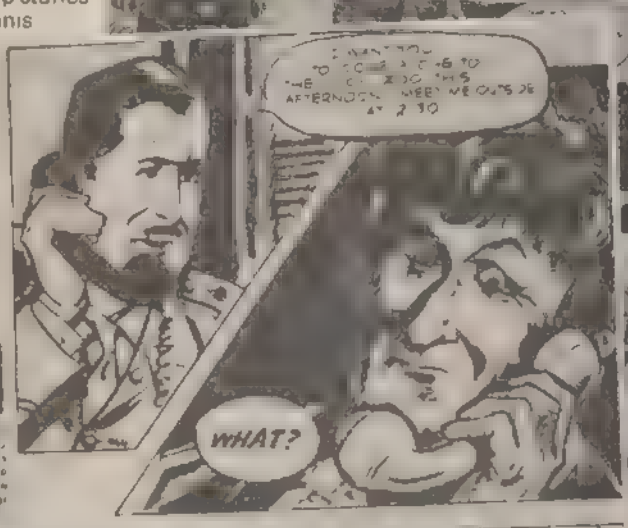
The editor of *Countdown*, Dennis Hooper, was himself very pro-**Doctor Who** and it was during this time that close liaison with the **Doctor Who** office began to take place, a move which led to Hooper being invited to the location filming for *The Daemons* and, in return, to Barry Letts, Terrance Dicks and Jon Pertwee becoming the judges in a Design-a-Monster competition run by the magazine.

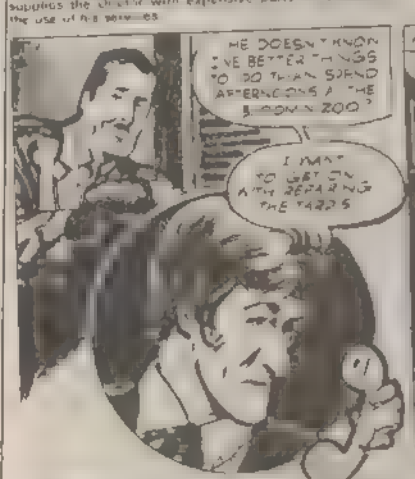
Neither was Hooper's enthusiasm for the series un-noticed by his staff. In one of the few instances of a comic ever perpetrating in-jokes one of the **Doctor Who** strip stories *(The Celluloid Midas)* featured Dennis





















Hooper as one of the extras for a couple of episodes. Strangely enough the artist responsible, Harry Lindfield, left the strip shortly after this story appeared in print . . .

Lindfield himself was the first of the three artists who worked on the **Doctor Who** strip for the remainder of the Pertwee era and his thirty-one consecutive issues are remarkable for presenting some of the finest artwork ever done for the **Doctor Who** strip in its long history. Particularly praiseworthy were his backgrounds and his attention to fine detail when doing historical material *Timebenders,* for example, saw him faithfully reproducing both the look and the feel of Nazi-occupied France even down to the uniforms worn by the German officers. Similarly, in *The Eternal Present* Lindfield borrowed inspiration from the writings of H G Wells to present a subtle parody of *The Time Machine,* which even included a not dissimilar version of the time machine as was seen in the celebrated George Pal film adaption. Frank Langford also did the Doctor proud in his one story, *Backtime* which so beautifully portrayed the backdrops of Dickensian London, Gettysburgh at the time of the Civil War and Lincoln's famous address that it was almost a tragedy the majority of this strip was seen in black and white

The *Countdown* strip saw the TARDIS back in action again and once more the focal point of the Doctor's adventures, though in deference to the TV show's continuing theme of exile only once did the Doctor use it to travel into space as well as time in a story called *The Vogan Slaves.* Oh, and in case anyone is puzzling over that last title, the Vogans featured in that story were not startling precognitions to the 1975 Vogans of *Revenge of the Cybermen,* nor of the Douglas Adams' Vogons. The comic strip Vogans were, if anything, related cousins to Dan Dare's Mekon insofar as they were stumpy, aged dwarves whose bodies were minute compared to their heads and thus they travelled about on small, one-man, anti-gravmachines

Late in 1971 the strip was taken over by Gerry Haylock who is the artist most known for the Jon Pertwee strip. Haylock came onto the strip just as Dennis Hooper was concluding negotiations with NBC Enterprises for the rights to use some popular "friends" alongside the Doctor. As 1972 dawned both the tv series and the strip saw the long-awaited return of the Daleks after an absence of nearly five years. Terry Nation, their creator, had failed in his bid to launch the Daleks over in the States and he allowed the BBC permission to use them again when they approached him with the Louis Marks storyline that eventually resolved into the four part *Day of the Daleks* serial

With the Daleks once more "up for grabs" Polystyle quickly secured an option to use them and exercised that option in two consecutive strip stories, *Sub-Zero* and *The Planet of the Daleks,* the latter being most remarkable for its return visit to the Dalek city on Skaro complete with corridor doors that slide upwards and into one wall

It was mid-way through *The Planet of the Daleks* (no relation incidentally to the 1973 Spiridon serial) that *Countdown* changed its format and name to *TV Action* and it is from there that we will be resuming this history next issue

Comics Checklist

Comment After almost a two month break *Doctor Who* returns to the new enlarged *TV Comic* now proclaimed as a Polystyle Publication. John Canning is the artist and the strip is featured in black and white, on pages 18 & 19.

1) **The Arkwood Experiments** Issues 944 to 949
A clever, but wicked, ten year old, Cedric Matthews, perfects a gas the effects of which turn quiet schoolboys into rampaging hooligans. The boy plans to use the gas as a means of power, but the Doctor has other ideas.
2) **The Multi-Mobile** Issues 950 to 954
Three foreign agents hi-jack the almost invincible Multi-Mobile and intend to destroy the British Nuclear Defence Centre. When even UNIT cannot stop the vehicle the Doctor finds a little sugar in the fuel tank can be most effective.
3) **Insect** Issues 955 to 959
The Brigadier and UNIT are called in when a swarm of giant insects begins terrorising areas of countryside. An accident at an insecticide refinery is diagnosed by the Doctor as the cause of the mutations.
4) **The Metal Eaters** Issues 960 to 964
A fallen meteorite spills out three colonies of iron filings which are somehow imbued with life. The Doctor, Liz and the Brigadier isolate and neutralise two of the colonies, but the third infests and begins damaging a plane laden with school children.
5) **The Fishmen of Carpantha** Issues 965 to 970
Investigating a series of ship sinkings the Doctor and Liz are captured by a race of fishmen who accuse them of aiding in the destruction of the Carpanthan city which was unwittingly blown up in a depth charge test by UNIT.
6) **Subterfuge** Issues 971 to 976
The Brigadier shows the Doctor to a top secret manned-rocket site in the U.K. where the Director—Logan—claims to have landed a team on Venus. Only the Doctor knows that Logan's evidence is faked. But why?
7) **Robot Rampage** Issues 977 to 984
A friend of the Doctor, Professor Carl Readon, perfects "Robbie" a robot with a human personality program. When the robot suddenly goes on a mad rampage the Doctor believes Readon's assistant, Jane Francis, might be the reason why.
8) **Trial of Fire** Issues 985 to 991
A race of Fire Demons live under the Earth unbeknown to Man, but a vengeful scientist makes contact with a rebel band of Demons and plans to attack on the Human Race. The Doctor risks his life to prevent a war.
9) **The Kingdom Builders** Issues 992 to 999
A prototype time machine makes a brief excursion into the future. In the year 2971 it is found that Britain's backward country being torn apart by two rival slave kingdoms—one of them ruled by a descendant of the man who built that first machine.

Comment At issue 1000 **Doctor Who** is removed as *TV Comic* is structured more towards a children's market. The strip is absent from the news-stands for one week before appearing in the new Polystyle publication *Countdown*. Launched for the week ending February 20th 1971 the two page **Doctor Who** strip is featured in colour on glossy paper. The artist/writer is Harry Lindfield. All the titles for these stories are as they appeared in the comic itself.

1) **The Gemini Plan** Issues 1 to 5
An abortive experimental flight in the TARDIS lands the Doctor in the Australian Desert. There he discovers a gigantic secret rocket installation the aim of which is to deflect the path of the planet Venus with a nuclear explosion. The Doctor alone realises the catastrophe this will cause.
2) **Timebenders** Issues 6 to 13
In 1942 Professor Pierre Vedrun is reluctantly working for the Nazis on a crude trans-mat device. His device though also reaches through time and recalls the Doctor who knows the consequences should the Germans be allowed to possess this as a weapon.
3) **The Vogan Slaves** Issues 15 to 22
Discovering a cryogenic suspension ship in deep space the Doctor learns that it is being operated by the evil Vogans to bring a subject race to their world who will then become mining slaves for the creatures. The Doctor strives to end the prospect of this tyranny and to find a new home for the sleepers.



4) **The Celluloid Midas** Issues 23 to 32
The molecular transformation of a BBC film crew into solid plastic brings the Doctor to the rural village of Puddlesfield. He locates the culprit, a mad inventor called Professor Midas, who intends to use his new ray to conquer the world.

Comment In issue 34 the strip moves to black and white pages. Artist Frank Langford takes over for one story.

5) **Backtime** Issues 33 to 39
The Backtime facility in the TARDIS lands the Doctor in several perilous situations. Firstly in Victorian London with a young pickpocket named Charlie Fisher, then at the height of the American Civil War and an encounter with Abraham Lincoln.

Comment Harry Lindfield resumes the artwork on the strip for two issues before Gerry Haylock takes over with issue 42. Colour is resumed in issue 40.

6) **The Eternal Present** Issues 40 to 46
Incredibly the Doctor and his craft are confiscated by a member of the Time Police and brought to New Britain in the year 3550 where he is branded a criminal by its ruler Mar Kom. Can trial by combat save him?
7) **Sub-Zero** Issues 47 to 54
The hijack of an atomic submarine is just the first phase in an elaborate plan by a Dalek task force to invade Earth. The next stage is a nuclear attack on Sydney and the conversion of the survivors into a race of drone Daleks.

Comment As from issue 58 *Countdown* becomes *TV Action and Countdown* as the magazine is relaunched. The **Doctor Who** strip is extended to three pages with colour on page 1 which is, of course, the cover.
8) **The Planet of the Daleks** Issues 56 to 62
Using a Time Vector Generator the Daleks divert the TARDIS to Skaro where they intend to end the Doctor's threat once and for all by turning him into a Dalek. But the Doctor escapes to face a grim battle for survival in the jungles beyond the Dalek city.

TV Action episode listing continues next issue.

Stop Press

Just as this issue wrapped up we received a hot piece of news from the BBC **Doctor Who** *office. Between 23rd December 1982 and 15th January 1983, The Assembly Hall Theatre in Tunbridge Wells, Kent will be staging the pantomime Cinderella. The good news is that Peter Davison will be starring as Buttons and the production will be written and directed by Doctor Who's producer John Nathan-Turner. Definitely not to be missed! Tickets are priced £2.50, £3.50, £4 and £4.50 and the box office opens April 1st 1982. More details as they become available.*

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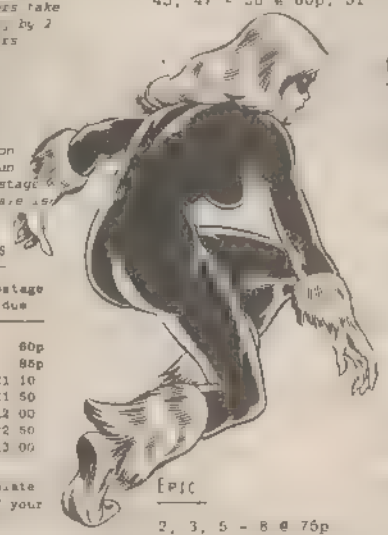
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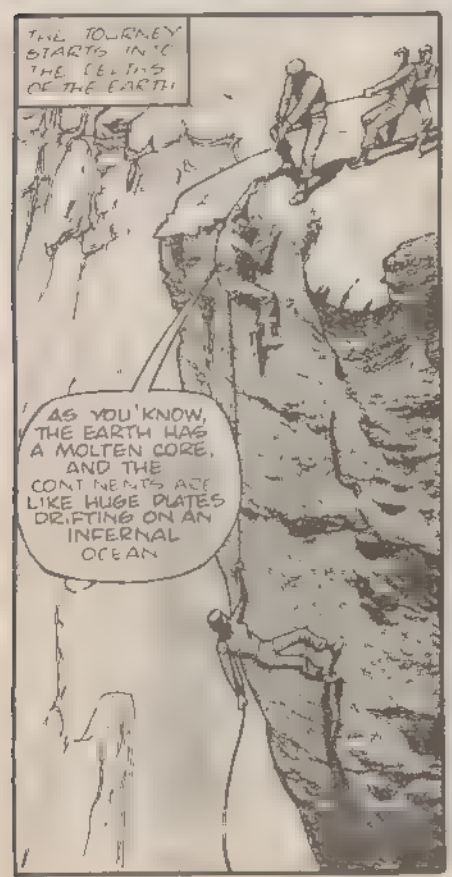
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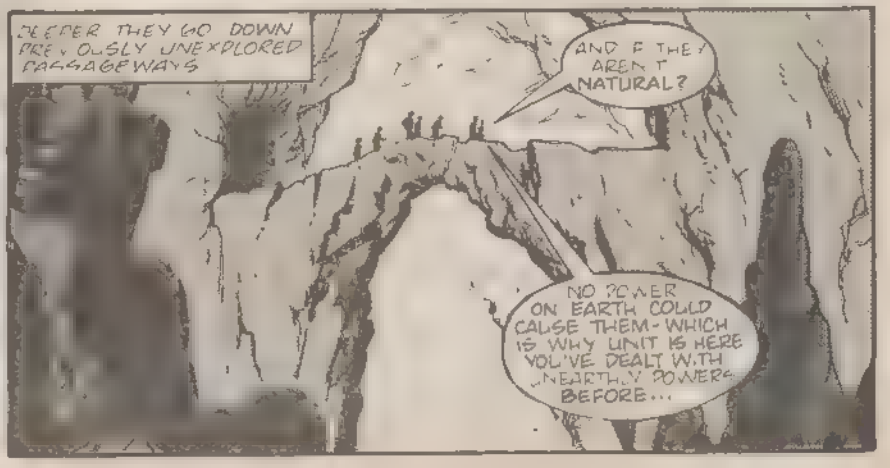
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THE FIRES DOWN BELOW









Script John Peel Art John Stokes Editor Alan McKenzie


SNAEFELS HAS BEEN EXTINCT FOR CENTURIES, BUT HAS RECENTLY STARTED TO SHOW SEISMIC ACTIVITY. I SUSPECT THAT WE MAY FIND —
SIR TRACKS
SOME-ONE HAS BEEN HERE... DAMNED ODD TRACKS, THOUGH!
I THINK WE'VE FOUND YOUR CAUSE, ISKANDER WE'LL FOLLOW THESE TRACKS!
THAT'S WHAT AHEAD?
I THINK WE... SOON SEE
LEVELS STABILISING SEISMIC CHARGE TO SEVEN ZERO TIME UNITS
UNDERSTOOD CHARGE NOW PRIMED
THE STRANGE ROBOTS PROCEED WITH THEIR PROGRAMMING.
STRENGTH SETTING TO NINE POINT TWO
CONFIRMED
THAT HAS TO BE THE DEVICE THAT IS CAUSING THESE EARTH QUAKES
I AGREE BUT WHAT ARE THESE CREATURES THAT CONTROL IT?
THERE'S ONLY ONE WAY TO FIND OUT - I'M GOING TO GIVE MYSELF UP! THEN I'LL GET WHAT INFORMATION I CAN
RIGHT KEEP IN CONTACT WITH THIS
ISKANDER STEPS OUT, PRAYING THAT THE MACHINES WON'T SHOOT FIRST AND ASK QUESTIONS LATER...
IDENTIFY!
SET LEVEL TO NINE ZERO FOUR UNITS
CONFIRMED


NO INSTANT DEATH... BUT A COLD RECEPTION
I COME IN PEACE. WHERE ARE YOUR MASTER?
YOU ARE A NATIVE. REQUEST ORDERS, DOMINATOR HAAG
INITIATE SEQUENCE
BLIP!
SEQUENCE INITIATED.
AFTER A SILENT CONVERSATION WITH THE DOMINATOR, THE QUARK FORCES ISKANDER AWAY
THE DOMINATOR ORDERS THAT YOU BE TAKEN TO HIM. WALK!
MEANWHILE, WHITAKER WAITS...
ISKANDER IS THE BEST MAN FOR THIS...BUT I HOPE HE CAN HANDLE IT...
BUT WHO IS THE DOMINATOR?
I AM THE DOMINATOR. EXPLAIN YOURSELF
I CAME TO DISCOVER WHY YOU ARE KILLING MILLIONS OF OUR PEOPLE...CAUSING VOLCANOES TO ERUPT...
YOUR SPECIES IS OF NO MATTER TO ME THE DOMINATORS NEED THIS PLANET: I SHALL PREPARE IT FOR THEM
BUT WHY? TO COLONISE? FOR CONQUEST?
CONQUEST? HA! YOUR WORLD HAS NOTHING THAT WE NEED - EXCEPT ITS CORE. I SHALL DESTROY THE SURFACE OF YOUR PLANET TO GET TO THE CORE. WE NEED THIS TO REFUEL OUR STARFLEET. AS SOON AS YOUR WORLD IS A BURNING CAULDRON, I SHALL CALL OUR FLEET IN!
HAVING HEARD ALL THIS, WHITAKER REACTS!
BLIP!
INTRUDER ALERT!
DESTROY THESE ROBOTS -AND THAT MACHINE!
AAAGGH!
SSSZZAK!
SSSZZAK!
PRRK!


DESPERATELY, WITH ONLY MOMENTS LEFT, WHITAKER RE-ADJUSTS THE TARGET...
BLIP! BLIP!
IT'S NOW AIMED AT THE DOMINATOR'S SHIP... BUT WE HAVE TO LOWER THE INTENSITY, OR THE BACKLASH WILL KILL US ALL!
SEIZING HIS CHANCE, ISKANDER MAKES A BREAK
QUARK! MORE HUMANS! DESTROY THEM ALL!
ORDERS UNDERSTOOD. PROCEEDING.
BLIP! BLIP! BLIP!
RUN! THE DOMINATOR IS SENDING MORE QUARKS!
FALL BACK!
DOMINATOR HAAG: THE MACHINE HAS BEEN RE-ALIGNED. REQUEST INSTRUCTIONS.
REALISING WHAT HAS HAPPENED, THE DOMINATOR TRIES TO ESCAPE...
DESTROY THE MACHINE! NOW!
THE ORDER IS TO NO AVAIL...
BLA-WHOOOM!
AAAAHHHH!
A LITTLE LATER...
THAT'S ONE ERUPTION THAT SPELLS GOOD NEWS FOR THE EARTH- THE END OF THE DOMINATORS' PLOT!
YES... BUT WHAT ABOUT THAT FLEET THAT HAAG MENTIONED? WHAT IF THEY FIND THE EARTH?
PERHAPS THE THREAT IS NOT YET OVER... INDEED, PERHAPS IT HAS ONLY JUST BEGUN...




The DALEKS
THE ROBOT 2K IS GRIPPED IN THE RELENTLESS GRASP OF THE DALEKS' MAGNATRAP. BENEATH HIM THE DALEKS WAIT FOR HIS STRUGGLING TO CEASE.
WHEN THE INTRUDER IS FIRMLY FIXED, YOU WILL BOTH FIRE AND DESTROY
WE OBEY.
THE INTRUDER IS ESCAPING!
VERY WELL! THEY WANT ME TO GO DOWN. DOWN I SHALL GO.
I WONDER WHERE THIS LEADS.
THIS REPAIR HATCH-DOOR LETS ME INSIDE THE ROCKET, AND ALL I HAVE TO DO...
AN UNDERGROUND SILO! AND THAT ROCKET CAN FLY FASTER THAN ANY SPACE SHIP!
THE ESCAPE!
...DESTROY THE CONTROLS...AND HANG ON...
FREEDOM! BUT ESCAPE FOR 2K IS NO RESPITE IT MEANS ONLY THAT HE IS FREE TO CONTINUE WITH HIS MISSION
CONTINUED NEXT MONTH!